

Music and Letters

APRIL 1961

VOLUME XLII

NO. 2

MUSIC AND LETTERS was founded in 1920 by the late A. H. Fox Strangways. It was continued by the late Richard Capell and is now the property of Music and Letters Limited, a Company limited by guarantee and comprising representatives from the Royal Musical Association and Oxford University Press together with the present editor, J. A. Westrup, and others.

BUSINESS ADDRESS: 44 Conduit Street, London, W.1.

EDITORIAL ADDRESS: 33 Holywell, Oxford.

ADVERTISING: C. Walshe, 15 Enmore Gardens, London, S.W.14.

DVOŘÁK'S SYMPHONY IN D MINOR— THE CREATIVE PROCESS

BY JOHN CLAPHAM

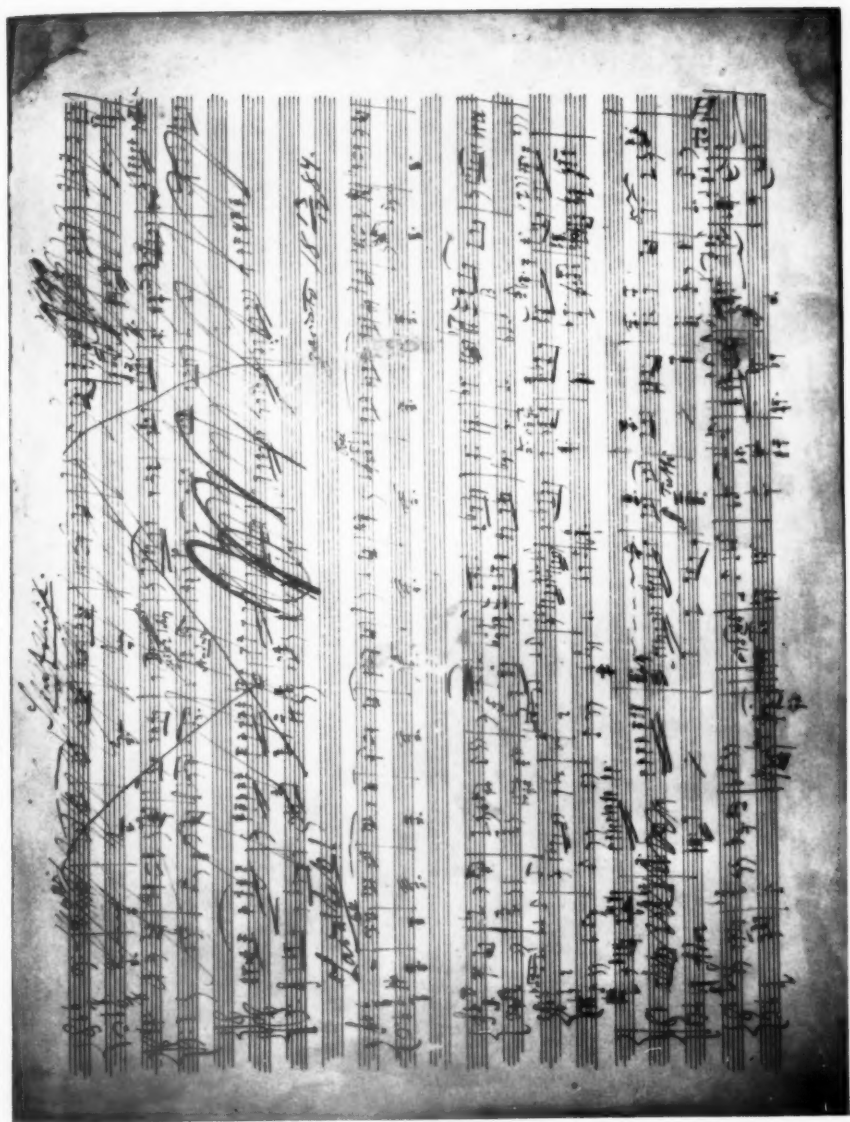
DVOŘÁK's music so often gives the impression that it has been created spontaneously that it is natural that the conclusion should be drawn that composition came very easily to him. In his earlier years he learned the hard way after repeatedly making serious errors of judgment, but once he had renounced his Wagnerian prolixity fame came rapidly, and he was honoured at home and abroad. He was uncritical, we are told, but he had an abundance of musical ideas, and his familiarity with the dance rhythms on which he was reared enabled him to present his themes in a vital and often fascinating context.

Is this picture of Dvořák entirely accurate, or is it merely an impression that has gained general currency and been accepted without the available evidence having been examined? It has been fostered by mis-statements such as Kovařík's, that the string quartet in F major (the American) was composed in only three days. This quartet was composed rapidly, but it was merely sketched in three days and after an interval of one day was written out in score in a further twelve days. Such speed was exceptional for Dvořák. His normal method of working was to prepare a sketch first and either to score the work in full after reaching the end of the sketch or to sketch and score alternately as the composition progressed. Sometimes a section of a work needed redrafting before he felt ready to proceed

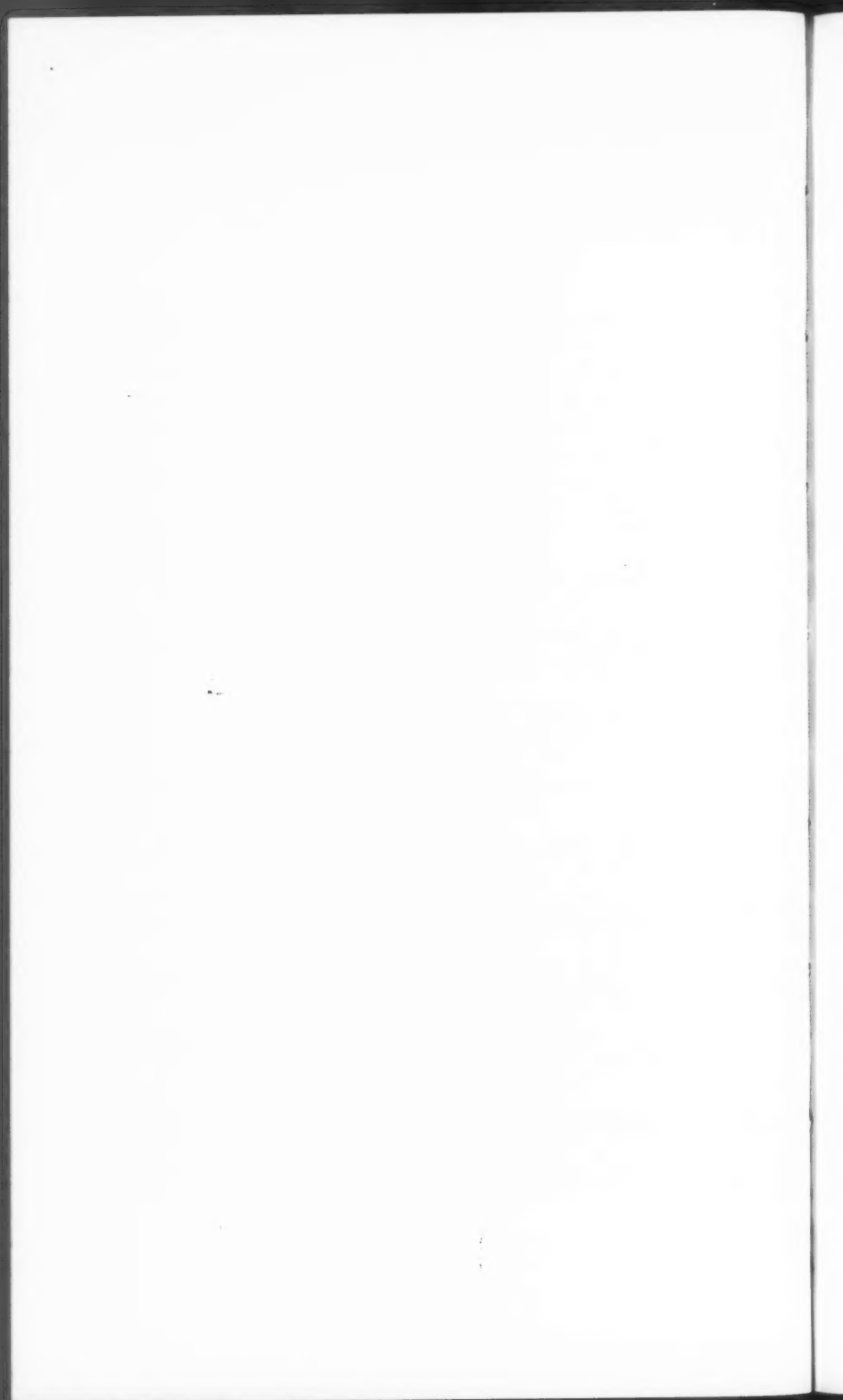
with preparation of the detailed score; at other times revisions were made after the score had been completed and after a public performance, and by no means only when the composer wished to improve an earlier work in the light of later experience. There is no evidence that he had Mozart's gift of being able to conceive a whole movement in his head, nor, judging by his sketches, did he know in which direction to turn at a given moment. There was much more trial and error in his craftsmanship than is generally realized.

The symphony in D minor, Op. 70 must not be regarded as a work that is typical of Dvořák's normal methods. It was written in circumstances that made that impossible. It will be remembered that the composer was faced at that time with the tempting prospect of writing German operas for Dresden and Vienna—offers that caused him serious misgivings, because if he responded he feared he would be betraying the Czech national cause. The wonderful success of his visits to London in March and to Worcester in September 1884, and the invitation to compose a symphony for the Philharmonic Society of London and a cantata for the Birmingham Festival, did not seem to give him greater self-confidence, but appeared to intensify his realization that he was placed on the horns of a dilemma. At no time during his life was he faced with graver doubts—a fact that is clearly mirrored in the sketches of the D minor symphony. It is significant, too, that during that period he failed to write his customary inscription, 'Bohu díky!' (Thanks to God), at the end of the scores of the trio in F minor, the 'Scherzo capriccioso', the Hussite overture and the piano quintet, Op. 81, though he included it in the case of the symphony.



Twenty-one pages of sketches for the symphony have been preserved. Twenty-four pages in full score that were detached from the symphony at two different times are also extant. We know that the slow movement, from which these pages are taken, was revised in June 1885, a few weeks after the first performance. The numbering of the pages of the sketch only goes as far as 15, with two succeeding pages unnumbered, the extra pages being accounted for by the deletion of some pages and failure to number the page placed between 10 and 11. In the margins are English words and phrases such as 'leaf leaves', 'life live', 'blot', 'his age' and 'dep it in the ink', which give some indication of how Dvořák's linguistic studies were progressing in preparation for his third visit to this country. Page 1 of the sketch was pasted over an earlier page, which when uncovered revealed that the composer began his draft three times. Under the heading 'Sinfonie' Dvořák first wrote twenty-four bars on pairs of



First page of Dvořák's sketches for the D minor symphony.



staves, and then crossed them out untidily. The new attempt lower down the same page is headed 'Začátek!' (Beginning); it is dated in the composer's usual manner, 18 $\frac{13}{12}$ 84 (13 December 1884), and continues for forty-five bars with only small details crossed out. The new page is headed 'III Sinfonie D moll/Orchestrální skizza' (Orchestral sketch); it bears the same date as before, together with the composer's signature, and for the first time a speed, 'Allegro moderato', is indicated. This was later changed to 'Allegro maestoso'.¹

The main theme of the symphony was inspired by witnessing the arrival in Prague of an express train from Budapest. The first thing we notice in the three drafts of these opening bars is Dvořák's vacillation over rhythm, his inability to decide whether to write (a)  or (b)  in the latter halves of the second, third, fourth and fifth bars of his theme. At first he chose (a) each time, but changed this to (b) in all except the fourth bar. In the second draft he returned to (a) in all four bars. In his third draft he decided on (a) in bars 2 and 3, and (b) in the other two bars, but altered his mind, making bars 2 and 3 have (b) and bar 4 have (a). The beginning of the recapitulation in the sketch has (b) in the third bar of the theme, which after all is in accordance with Dvořák's liking to avoid exact repetition by means of variation of details.² In the final version the theme appears at the beginning of the movement with (a) restored to the second and third bars:



In the first draft the dominant chord in its first inversion appears in the sixth bar of the main theme, in place of the diminished seventh shown above, and this led to the second statement of the theme being raised one degree of the scale. Furthermore the subsidiary themes heard in bars 16-20 and 25-28 of the definitive version are missing altogether from the sketch, the first theme leading originally instead to the new rising syncopated motive of bars 33-36 as early as the fifteenth bar. It was Dvořák's dissatisfaction with the above-mentioned dominant chord, and the transposition of the main theme

¹ Dvořák ignored his first four symphonies in numbering this work as his third. The full score also bore the number III on its title page, but this was later changed to VI, the composer evidently preferring to overlook his first essay, 'The Bells of Zlonice'. Since the D minor symphony was the second to be published, Simrock gave it that number.

² In the definitive version (b) is used in bar 56, but (a) in the corresponding bar, 197. In the development the same source has (a) in bars 160-162, whereas the sketch gives (b). Bars 181-183 also appear to differ, but the notation is not clear.

that followed, that led him to reject the first draft. In the second sketch this chord is replaced by the dominant minor ninth of G minor, and the main theme is repeated immediately afterwards raised a twelfth, as in the final version, but marked for oboes instead of for clarinets. Once again the two subsidiary themes are absent. It did not take Dvořák long to solve this particular problem, for in the third sketch the tonic pedal is omitted from bars 8-12, making the chord into an ambiguous diminished seventh, but the main theme when repeated is marked for flute as well as clarinet. Following this repetition the choice of G minor for the first of the hitherto missing subsidiary themes is unexpected, instead of anticipated. The second new theme veers towards and away from G minor in as many bars as in the full score before the rising syncopated theme ultimately arrives.

Besides a desire for sequentially shifting tonality, such as he had now incorporated into the movement, Dvořák had another strong reason for rejecting his second sketch. The syncopated theme had led him, not back to G minor or to the tonic key, as the pedal bass implied, but to the major key on the flattened supertonic, in which key a significant new theme was announced, shown first as follows in the second sketch:



In the third sketch this theme conforms much more closely to the final version, in which it is shared between horn and oboe:



and the fifths in the third bar are avoided in both cases. It was certainly wrong to introduce such a theme in a remote key as early as bar 20, but justifiable in bar 41. Another quirk of the earlier version is the foreshortening of bars 12-15 by half a bar, which made the rhythmic figure end weakly half way through a bar, and we see that through haste the composer divided bar 13 with an unwanted bar line.

Comparing the number of bars from the horn entry to the brief tutti repetition of the main theme, we find the second sketch has eleven, the third sketch five, and the full score thirteen. The third sketch shows serious miscalculation, and the passage must be described as a rash plunge:



The final version is not fundamentally different from the second sketch, but the latter brought back six bars of the main theme, compared with only four in the versions that followed. Six bars make it more like a restatement than a reminder, even though the final chord, a minor ninth on F, broke fresh ground.

Comment is unnecessary on the shorter and weaker original version of the second subject theme as seen in the sketch, and the final version, both of which are quoted here:



It is certain that Dvořák must have made additional sketches, not now extant, that corrected this theme and many other features of the draft that proved to be unsuitable for inclusion without revision in his work. At numerous points the divergencies are too great to have permitted him to prepare the full score directly from the sketch.

Dvořák experienced some difficulty in knowing how to continue after bar 100 of the full score. At first he decided to insert a two-bar link and then repeat the melody of bars 97-100 a fourth higher, in E \flat major. But these six bars are crossed out, and on a single staff above them the same melody is shown for three bars, without change of key or linking bars, an octave higher than at first. These bars, or rather the first two of them, are also crossed out, making way for the same melody to return instead in the tenor register. In the final version five new bars are inserted at this point, followed by the melody played by treble woodwind. A few bars later there are several more alterations and deletions in the sketch. No restatement of the main theme is found in the closing section of the exposition, it may be observed here, although there is one in the definitive version in bars 117-122; instead there are imitations of the main theme for five bars instead of for only two. In the three crossed-out bars found immediately before the appearance of the new derivative of the second subject (bars 129 foll.) the germ of the main theme is used rising sequentially one degree of the scale in each bar over a pedal F in the bass. Dvořák did not indicate in what way he wished to replace the rejected bars, but simply wrote the words 'ještě 2 takty' (two more bars). As in the case of the F minor trio he intended at first to repeat the exposition, but later he decided that this would be inappropriate.

Only a small number of the differences between the composer's first, second and final thoughts can be mentioned here, for quite possibly well over half the bars retained in the sketch do not correspond with those in the ultimate version, and in many cases the deviations are substantial. Dvořák neither appears to have had a plan for a movement, nor for a large section of one, in his head before he set pen to paper, or if he had he found it necessary to modify it as he proceeded. He seems to have relied on his musical instinct to guide his thought and to carry him a certain distance, but meanwhile, as his critical faculty came into operation, he found quite frequently that his impulse had been at fault. The D minor symphony was composed in part at least on the basis of trial and error, but with his critical sense passing severer judgment than was normal for him. He was, after all, striving to compose a highly significant and momentous

work, as his letters to Rus^a and Simrock make clear, and only the finest thought and workmanship would serve. His inspiration came through hard work.

His method is clearly seen in action in the development of the first movement. The first twenty-five bars of the sketch foreshadow closely the content of the corresponding bars of the full score, with the exception of bars 149-152, where in the key of B minor he tried using his B \flat major theme (see p. 107) starting on the note B each time in treble and bass. The four bars are crossed out, and replaced apparently by six, in which the same theme is heard twice in the treble starting on F \sharp and then in the bass beginning on E, the subdominant. It is just possible that the composer forgot to cross out the first two of these bars, but in any case he omitted them later and retained the other four bars with only minor alterations.

From the bar before letter I he planned to modulate to C major, but these bars are crossed out, the words 'E dur' written, implying the chord required, and the vacant staves above and below are utilized to effect a modulation to A major instead, where the second subject incorporates elements of the main theme:



Without as yet deleting these bars, three alternative bars were added below them, and were continued for another four bars with a modulation to G minor, in which key the main theme reappears in the bass. Then the entire passage was crossed through. The bars that follow can be recognized as roughly equivalent to bars 165-167, but then the sketch shows the main theme in canon at a bar's distance in the key of A minor, a better alternative than A major but still not satisfactory. The canon is a poor affair, with the consequent doubling the antecedent. Although the sketch gives no indication that further changes were necessary, another sketch replaced it at this point without doubt, for in the final version, with the canon rejected, the main theme is transposed into the 'mysterious' key of B \flat minor (bar 173) and numerous other details needed to be altered, quite apart from the transposition of more than a score of bars. The alteration of detail on the sketch itself is slight, and there is no indication that the extra twelve bars inserted before the arrival of the recapitulation were to be rejected later. The return to the principal key is

^a "Just now a new symphony (for London) occupies me . . . which must be capable of stirring the world . . ." (22 December 1884.)

well prepared, rather conventional and far less effective than the sudden twist back to D minor found in the definitive score.

The beginning of the recapitulation differs radically in the two versions. Dvořák had no intention here of adhering closely to the exposition, as the first bars in the sketch show:



The changes of harmony and the added rhythm in the bass should be noted, as well as the absence of the termination of the theme. By means of substantial compression the composer reached the equivalent of bar 33 in only fourteen bars. However that is nothing compared with the compression of the ultimate version. In the sketch Dvořák reached the second subject in forty-nine bars, compared with a mere eighteen in the later version, where the exposition is picked up at the equivalent of bar 55 and the main theme is made to blaze forth *fff* in the treble, instead of returning unobtrusively as shown in the quotation above. It is quite unnecessary to say which version is the more telling. Once again there are no indications in the sketch that that version was to be entirely rejected. The draft represents only the composer's first conception, and another sketch must have been made. In the sketch the second subject group does not differ much in the exposition and recapitulation, but in the final version's recapitulation there is no repetition of the rather Brahmsian theme when it returns. In any case this group is twelve bars longer in the final version's exposition than in the sketch, so that compression became more advisable later in the movement.

The coda needed considerable thought. After sketching twenty-six bars, Dvořák made a clean sweep and began all over again. By developing subsidiary material and passing rapidly through the keys of G minor, B \flat major, C \sharp minor, E major and A minor he had

reached a climax, with the trumpets playing a fragment of the main theme in F major (*cf.* passage for horns in bars 267-269), and had then led on quickly to a *pp* entry of the main theme for cellos in D minor, similar to the passage at letter P. The next version is much closer to the final version, combining one of the subsidiary themes with the principal theme and leading up to the same trumpet (or horn) solo, with very limited modulation. This is much more concentrated than before but it subsides very rapidly once the brass has been heard. While working on the sketch for the last movement, Dvořák realized what was wrong with this coda. Breaking off in the middle of the movement, he wrote the heading 'Konec první věty' (End of the first movement) and drafted the bars that were missing from both the previous sketches—bars that prolong the climax and then prepare more gradually for the final ominous reminder of the main theme. They are equivalent to bars 272-287 but there are three extra bars. Returning to the last bars of the sketch of the first movement, we notice there is no final statement of the theme, as eventually given to the horns, and the end is reached six bars sooner. The movement, apart from the bars added later, was completed in sketch form on 18 December and occupied the composer for six days, which averages out at about sixty bars a day.

It would be possible to discuss the way the second movement took shape by drawing attention to the points in which the sketch differs from the final version: the original harmonization of bars 5-8 that produced fifths with the melody in one place, the experimental placing of bar lines after the first pairs of quavers in bars 9-10, the contraction of bars 10-11 into one bar, the tame descent that originally occurred in bars 12-13, second and third thoughts over bar 14 and the rejection of bars that followed, the remarkably sure drafting of the striking harmonic passage in bars 18-23, the necessity of redrafting bars 27-32, the omission of the turn in the horn melody in bar 32 (see Ex. (c) below) but not in bar 34, and so on right through the movement. That course will not be followed here. Neither will a few bars be examined under a microscope in order to draw attention to every divergent detail in rhythm, melody, pitch, harmony, key, dynamics, instrumentation, tempo indication, etc., for in a sketch we expect to find innumerable points of difference from the finished article. Instead I hope to mention only those points that appear to have most significance in relation to Dvořák's creative process. In passing it might be mentioned that the clarinet theme began first as shown below (a), but was quickly changed to include a lazy passing note E \flat (b). Both versions, descending through a major

third and perfect fourth, can be seen to be related to the previous horn melody (c):



For the development and recapitulation it is necessary to consult four sources of information: the sketch, the two sets of pages removed from the full score, which will be referred to as (I) and (II) respectively, and the definitive full score. (II) originally followed immediately after (I), but was not discarded until after the latter had been replaced. Eleven bars of the sketch, based on the clarinet theme and moving from B major to D major and F major, are transposed bodily down a major third in (I), but both reach the key of F minor for the next section. This passage is built upon Dvořák's favourite modulation, a rise of a minor third, a tonal relationship that can be traced back to his 'Cypresses' song cycle of 1865. We have already noticed a similar modulation, from B \flat major to C \sharp minor, in the rejected portion of the coda of the first movement, where the new key is reached in three chords (B \flat , A \flat , C \sharp minor).

When (I) was rejected, the aim was to curtail the movement drastically; in fact the full score was reduced first from 149 to 118 bars, and finally to 110. This meant cutting out half of the development section as sketched, which in any case tended to repeat material in different keys rather than develop it. Unlike the sketch, (I) recapitulates the main material fully in A major, instead of in the tonic key, F major. (II), while retaining A major for this section, omits the first ten bars of the main subject. The definitive score, on the other hand, reverts to the original intention of recapitulating in the tonic, but adopts the foreshortening as in (II). This change throws light on bars 59-72 of the movement. The eleven-bar pedal on E was formerly intended to prepare for the arrival of the key of A major, yet it was retained despite the change in the tonal scheme. A Wagnerian interrupted cadence was all that was necessary to effect a quick and unexpected return to F major.

The scoring of the recapitulation is quite different in (I), (II) and

the definitive score. Starting from the first point common to all three versions (bar 72), in (I) the melody is played alternately by pairs of woodwind instruments and the strings accompany. In (II) first violins and cellos have the melody, woodwind and one horn accompany, and for the first time a counter-melody appears on flute and oboe. In the final version the cellos were given the melody, violas the counter-melody, and woodwind and strings the accompaniment.

Dvořák made no modification in (II) to bring him back from A major to F major for the coda, but simply plunged from the dominant chord of A major on to the chord of F. (II) was eventually rejected, presumably in June 1885 after the first performance in London, principally in order to restore the recapitulation to the tonic key, but at the same time the section in which the horn theme occurs, transferred to the clarinet in (II), was omitted. The coda in (II) has hardly any point of resemblance with that in the sketch, apart from key, but closely foreshadows the final version, except in small details.

It would be natural to assume that Dvořák would have had little difficulty in writing a scherzo, for he had been composing dances since he was a boy, and Czech dance rhythms coursed through his veins. In the F minor trio he was dissatisfied with his opening bars for both scherzo and trio and was obliged to begin each of them over again. After getting the opening bars right he had far less difficulty. However, the scherzo of the D minor symphony was quite another matter. There was no possibility of being satisfied with either his first or second thoughts. This scherzo would have to be worthy to stand beside the great epic first movement.

The first page and a half of the sketch was written in $\frac{3}{4}$ time, with $\text{♩} = 108$. Later the time signature was changed to $\frac{6}{4}$ and the alternate bar lines were scratched out with a knife. The rest of the movement was written in this time. Although the speed is slightly faster than was usual with Dvořák⁴, it is obvious that he first thought of the movement as being a *furiant* with the highly characteristic pull of $\frac{3}{2}$ against $\frac{3}{4}$. The beginning is shown here as Dvořák first conceived it, and with his first alterations indicated:



⁴ Eventually the speed was reduced to $\text{♩} = 80$.



Forty-nine bars of $\frac{3}{4}$ time were sketched, bringing the main theme to a close in the tonic, and followed by twelve bars of a new theme that anticipates the theme in A \flat in the scherzo of the G major quartet:



These last bars were discarded, and the movement continued, keeping to the main theme, and modulating to keys that did not satisfy Dvořák.⁵ A few bars later the sketch stops. Crossed-out bars and a sign indicate that a cut was to be made from fifteen bars after the beginning of the sketch to the next page.

Dvořák worked on this new page in the following manner. First he wrote thirty-six bars, but then scribbled over the last ten and put 'cut' signs at either end of them. Next he added twenty-eight bars, but realizing that it would be better to change the time-signature to $\frac{6}{4}$, scratched out alternate bar-lines on this and the previous page.⁶ Next he crossed out deliberately from before the rejected ten bars to where the main theme returned a few bars after the deletions. He continued to a double bar with repeat marks and beyond, but finally decided to reject the whole of this page and also the previous one, thus jettisoning the forty bars or so that remained. In these bars he had worked out much of the detail of the scherzo, but it had been assembled unsatisfactorily.

It was sufficient to redraft the first thirty-five bars of the movement on a new page on single staves, instead of on pairs, for by this

⁵ Where he reached B minor he wrote 'G moll', and later where he was approaching C minor he wrote 'A dur'.

⁶ The ten bars scribbled over remain as $\frac{3}{4}$ bars, as do other rejected bars on the earlier page, thus helping to settle the timing of these deletions.

time Dvořák knew much better what he wanted. Consequently the counter-melody and the bass are not shown again in the opening bars, and only a single melodic part appears in the bars that follow. Only the first fourteen and a half bars correspond closely with the previous sketch, but other passages sketched earlier reappear later. Once again there is much crossing out—forty-three bars were rejected and fifty remain. There are many interesting points to notice, but the most striking of them is that Dvořák attempted to introduce his trio theme (in G major and marked *dolce*) in the scherzo itself, shortly before the main theme returned the second time; he realized his mistake several bars later.⁷ The remainder of the movement gave less trouble, but in many respects it differs from the final version. It seems certain that the composer must have made other sketches of parts of the movement at least, in order to make the number of bars tally with his later ideas, as well as to make other revisions.

There is hardly any crossing out in the trio, but again the sketch disagrees repeatedly with the definitive score. There is no indication anywhere of the continuous shake in the bass, which is such a characteristic feature, nor does the theme appear in imitation anywhere in the sketch. The trio theme is made to return in G major, although this does not occur in the later version, and there is little resemblance between the two in the remainder of the trio. At the end are written 'D.C.' and the date, 18 $\frac{9}{1}$ 85, which, together with the lack of evidence in the scherzo sketch, shows that at that time Dvořák had no intention of breaking off short twenty-nine bars from the beginning and writing a long coda in which the pathos of bar 30 is emphasized and bars 76-92 are repeated with more fury than before.

The sketch of the finale is incomplete, but we have the following: (i) the movement continuously sketched until the composer reached an impasse in the development, at which point he turned aside to write the additional bars for the coda of the first movement; (ii) a new draft of the development, that breaks off eventually before the recapitulation is reached; (iii) the reverse of the previous page, showing a new sketch of the first thirty bars of the movement; (iv) a further attempt to complete the development. The next pages are missing, so that it is not possible to see how Dvořák intended to reach the recapitulation, or what form the rest of the movement would have taken.

⁷ This theme, like the second example on p. 114, starts with upward leaps of a minor third and perfect fourth.

The main theme is presented in (i) with most of its essential features settled, but it is preceded by an upward rushing arpeggio, similar to that which rivets our attention on the second statement of the main theme. In (iii) this preliminary flourish is dropped, and the diminished seventh on F that was used in bar 2 of (i) is changed to the chord A, D, F, G#, as in the final version. In the first sketch the contrasting theme in the tonic appears rather early, in the twenty-fourth bar, without the main theme having been restated. In the full score it is delayed until bar 66, but we now notice that the opening bars of (i) bear a strong resemblance to bars 42-65 of the final version, and that the whole of the previous section is missing. (iii) corresponds to the final version for a time, and reaches the first restatement of the main theme, but shortly afterwards comes to a halt after some rather feeble sequential development. Dvořák appears to have had no thought then of hinting at the new contrasting theme well in advance of its entry, but the trumpet rhythm found in alternate bars after letter A, which comes from the same source, first appears in the seventh bar of (i), just as it does in the later version.

It is unnecessary here to discuss in detail the struggles Dvořák had over the rest of his exposition, as shown in (i), the result of which still left him with a great deal to do. As for the development, it is clear from the same source that he became completely bogged, and did not know which way to turn. His second attempt, (ii), is in several places completely different from his final thoughts. Its most curious feature is the combination of the two D minor themes in the tonic key, but after writing several bars he indicated that the passage was to be transposed into E minor, where it remained (*cf.* letter H). Except for a gap of four bars (iv) picks up the development at the point where (ii) stopped (bar 216), but the sketch is still found to differ greatly from Dvořák's final conception of this section.

We have seen that in no movement of the symphony can the composer's act of creation be said to have proceeded smoothly. Difficulties beset him everywhere, and when the sketches that we possess were completed up to the point where they break off there were innumerable problems still to be solved. As I have said, this symphony does not give a true picture of the composer when normally engaged in the act of creation: it is an extreme case. But here we see in an intensified form the methods that he adopted at other times. I have discussed elsewhere Dvořák's work on the F minor trio and the 'New World' symphony⁸ and arrived at similar conclusions.

⁸ *Musica*, xiii (1959), 10; *Musical Quarterly*, xlv (1958), 2.

BORODIN ON LISZT

BY DAVID LLOYD-JONES

THE association between Liszt and the Russian Nationalist composers arose out of a mutual admiration for each others' compositions. For the Russians Liszt had been, together with Berlioz, Schumann and Chopin, an early model of the free, fresh and individual style to which they turned in order to escape from the academic routine of Teutonic convention. He had made concert tours in Russia in 1842 and 1847, and the deep impression he then created may account for the fact that performances of his works were unusually frequent even during the very first years of public concert-giving in Russia. Liszt, for his part, was not slow to see from the publications which reached him from Russia that here was an originality of outlook and language which offered a striking and welcome contrast to the products of the German conservatoire-trained composers. Reports of his approval and enthusiasm for their music reached the group only at second hand until César Cui met him in person at Bayreuth in 1876 and was able to report the full extent of his admiration for the 'New Russian School'.

In June 1877 Borodin set out for Germany in his capacity of Professor of Chemistry at the Medico-Surgical Academy in St. Petersburg. While there he had occasion to visit Jena, where he chanced to read in a paper of a concert at which Liszt, who was staying not far away at Weimar, would be present. Reminded in this way of the close proximity of the great master, Borodin overcame his first feeling of shyness and set off on the very next day for Weimar. There resulted five memorable meetings with Liszt within three weeks which Borodin recounted in great detail in an absorbingly interesting series of letters to his wife. Four years later in May 1881 he again set out for Germany, ostensibly on business for the Military Medical Academy, but in fact in order to attend the Magdeburg Music Festival and to meet Liszt again. After the Festival he returned with Liszt to Weimar (which he called his Venusberg), where he stayed on until the end of June. This visit also resulted in a fascinating series of letters to his wife, and in addition a long letter to Cui and another to Rimsky-Korsakov's wife.

The letters relating Borodin's meetings with Liszt must have been circulated by his wife among those who would appreciate such

thoroughly well-written and vivid accounts. That they were read and enjoyed by V. V. Stassov is clear from the fact that he urged Borodin on his return from his first visit in 1877 to edit and reduce them to article form for publication in the journal *The Bee*. Borodin agreed and with the help of his wife and a friend wrote an 8,000-word summary entitled 'My Reminiscences of Liszt'. However, for reasons which are not known this was never published; instead Borodin drew on it for material when he came to write another account of his meetings with Liszt after his second visit at the end of February 1883. This article called 'Liszt at Home in Weimar' was published in the eleventh and twelfth numbers (13 and 20 March) of the journal *Art* in 1883, and is only a third as long as the former one. The change of title is significant. Borodin here adopts a different approach to his subject; whereas the first article had been composed of highlights from his letters, recording with diary-like precision and chronology the events of each successive visit, *verbatim* conversations and Liszt's detailed remarks about Borodin's compositions (which merit a separate article), the published article concentrates on giving a more precise picture of Liszt's home, personality, way of life and method of teaching. Other similar accounts of Liszt's ménage in Weimar exist, but none to equal this uniquely compact, understanding and observant description of one great composer by another.

It is also an important document for the student of Borodin since it affords further insights into, and knowledge of, what is already known about him as a man and as a composer. To begin with, three of his greatest qualities are clearly revealed: the meticulous, penetrating, in fact scientific, attention to detail so noticeable throughout his writings and music; his innate modesty; and above all his magnanimity. Then in commenting on Liszt's attitude towards opera and preference for instrumental music Borodin echoes his own pronouncements on opera in his letter of 1 June 1876 and reveals their similarity of outlook on these matters. Again it is only natural that as a professor himself he should be interested in and impressed by Liszt's fatherly attitude towards his pupils, and it is astonishing how much his description of Liszt as a teacher resembles those given by his adoring pupils of himself after his death. Lastly the article affords one of the most illuminating accounts we have of Borodin's philosophy of life and religious convictions. In spite of the four volumes of letters and testimonies of many friends, it is surprisingly difficult to arrive at any positive conclusion about this deeper side of his nature; but his eulogy of Liszt confirms what the other sources have led us to believe—that for him the highest virtues were those of human

sympathy, charity and toleration, virtues which he himself possessed to the full.

In the following translation, which is the first to appear in English, I have made two minor cuts in the almost photographic description of Liszt's house which I considered to be of no immediate relevance or interest.

LISZT AT HOME IN WEIMAR
(from the personal recollections of A. P. Borodin)

For many years Liszt has made it his custom to spend the summer in Weimar, where he usually arrives for 8 April—the birthday of the Grand Duchess. Here at the same time come from all corners of the earth the birds of spring and the *Lisztianer* and the *Lisztianerinnen*, as Liszt's young pupils are called. At this time and throughout the summer trains bring and carry away flocks of guests, admirers, and friends of Liszt and various celebrities of the musical and artistic world in general. Weimar, the little Athens of Germany, comes to life. In the streets instead of the usual stiff courtiers aimlessly parading in their gloves and toppers appear young faces of every sort and student and artistic types. Instead of the deadly boredom and sepulchral silence of winter you hear gay, sometimes even reckless laughter, talking and singing in various languages—German, French, English, Russian, Polish, Hungarian, Czech, etc. Streams of piano music pour out of the open windows; it is the *Lisztianer* and *Lisztianerinnen* who, regardless of the wonderful weather and overpowering heat, are mastering with enthusiasm and persistence the various virtuoso problems of the 'High School' piano technique. One comes upon these windows and streams of sound increasingly as one approaches the Wieland Platz. In this square stands the great Wieland with his fat calves and heavy bronze face. The bronze poet's left hand points towards the Amalienstrasse, the right one to the Marienstrasse. Both streets lead to musical celebrities: the first towards the cemetery and to Hummel, in every respect dead, the second to Liszt, very much alive.

Liszt lives at the very end of the street and town near the Park in a house in the gift of the Court, the bottom half of which is occupied it appears by the Grand Duke's head gardener, and the upper half by Liszt . . . The drawing-room is divided off from the study by a large curtain only so that it can be made into one room if necessary. To the left on entering the drawing-room from the dining-room is a curtained door which leads into the hall and is opened only for the

Grand Duke. Beyond it is an upright piano, which is already rather the worse for wear, and a soft sofa. The wall opposite the main door has three windows which look out on to the garden, and near by stands a Bechstein grand which has suffered considerably at the hands of Liszt's zealous pupils. Behind it are the curtain which divides the drawing-room from the study, a table and some chairs. In a corner of the room stands a little table with papers and photographs, etc. Along the left wall are a mantelpiece with a clock, the curtain which divides the drawing-room from the study, a small couch with a round table in front of it, a bookcase with books and the bedroom door. Along the right wall are a large cheval glass and another window with a view of the park and the road to the so-called 'Belvedere'—the out-of-town residence of the Grand Duke. Almost in the centre of the study, at an angle, are an armchair and a very small, almost feminine writing-table on which Liszt writes his music. The delicate lines and the miniature proportions of the table somehow do not fit in with the grandiose scale of the compositions written on it, which resemble the tall massive figure of the *maestro* himself. Near this table is another of even smaller proportions on which are usually a tray with glasses, a flask of cognac and a bottle of excellent red wine. . . .

Such are the details of the great master's house. Now for his dress. As a lay abbé Liszt wears only black—a black, long hemmed coat, a black flat hat with broad rims, black gloves, and a high black cravat. Liszt's way of life is reasonably regular. He gets up very early, in winter at 6.0, and in summer at 5.0; at 7.0 he goes to Mass, finds some solitary corner, kneels on a stool and prays fervently. Free from all sanctimoniousness and distinguished by a remarkable breadth of toleration—he has recently composed a second 'Mephisto Waltz'—Liszt is at once not only a deeply religious man but a Catholic by conviction. Returning from Mass Liszt drinks coffee at 8.0, receives his secretary, the organist Gottshalk, discusses affairs with him and likewise receives other business visitors. When he has finished with them Liszt sits down to work and composes from 9 to 1.0. Liszt does not lunch at 1.0 like a bourgeois German but at 2.0 like all the Weimar aristocracy.

His lunch is always very simple but good. In spite of his age Liszt is able to eat and drink a lot and with impunity thanks to his iron constitution. I would mention in this connection that his way of life is studious and sedentary, and he never goes out for walks in spite of the fact that he is a stone's throw only from a beautiful garden and the Grand Duke's park. After lunch he always sleeps for two hours as a matter of course, and then receives pupils and other visitors, gives

music lessons, or even just chats on various subjects. Usually he does not spend the evening at home, but with his close and intimate friends, the chief of whom are the Baroness Meyendorf, *née* Princess Gortschakov, the widow of the former Russian Ambassador at the Weimar Court, and the family of Prince Wittgenstein. If there are no special reasons for sitting up longer Liszt goes to bed at eleven o'clock.

While commenting in some detail on the outer facts of Liszt's way of life, one should not fail to mention his servants. The only woman among them is a certain Pauline, a worthy woman who deals with the running of the house but who is in no way remarkable. On the other hand Liszt has one servant who is well worth mentioning. He is a sort of Leporello, Sancho Panza, or the like, i.e. a valet factotum who is deeply devoted to his old master, accompanies him on all journeys and is trusted implicitly. And here the extreme cosmopolitanism and tolerance of the venerable master are seen, for the Hungarian abbé has chosen as his Leporello a zealous Montenegrin, a schismatic and orthodox Slavophile—Spiridon Knyazhevich or Spiridon as he is called throughout Weimar. All Weimar knows his expressive swarthy countenance with its thick black moustache and sideboards, and he is highly respected and popular. To everybody he speaks respectfully but fearlessly with no lackey-like servility—even to the Grand Duke himself. Not only Liszt's pupils but even various councillors and courtiers shake hands with him when they meet him. He can be seen in coffee shops and restaurants drinking coffee in the company of Liszt's pupils and various other 'gentlemen'. To tip him would be to offend him mortally, but he accepts with gratitude some little souvenir, such as a cigar-holder or a photograph, etc., and in such an event is even ready to give you his own photograph in return and to sign it as well. Like a true Montenegrin he is particularly fond of Russians. He is a fervent patriot, a Slavophile and an Orthodox Believer: at the time of the Russo-Turkish War he attended the Russian Church in Weimar very frequently, zealously prostrated himself for the 'White Tzar' and prayed fervently for the success of Russian arms. The Catholic Liszt with his Orthodox Leporello serve as a particularly original example of the possibility of concord between the Western and Eastern Churches.

Though stubborn and at times even capricious Liszt nevertheless often listens patiently to the advice of his Leporello. Leporello literally worships his master and whenever possible shows reverentially to everybody the large portrait of Liszt given to him by the venerable master himself and inscribed in his own hand in touching terms. Leporello has hung this portrait in the most conspicuous

place in the hall. By and large the proud Montenegrin clearly values his position with Liszt and considers 'his' master to be superior to everybody else; he looks down on 'other people' condescendingly.

Like his master Leporello speaks several languages fluently, but when alone the Hungarian master and Montenegrin servant usually speak in a neutral language—Italian. When speaking to anyone else Liszt prefers French if possible; he speaks German or Italian only if it is necessary, although he speaks all three languages perfectly. On the whole he speaks very well—freely, charmingly, picturesquely, enthusiastically, pointedly and intelligently. When speaking his mouth opens widely and closes tightly, loudly stressing each syllable and reminding me somewhat of the late A. N. Serov's manner of speaking. Having said all he wants to, Liszt finally closes his mouth, tilts his grey head back, stops and fixes his companion with an eagle eye as if to ask: "Now let's see what you can say to that". Incidentally he has yet another way of speaking, scarcely moving his lips in a sort of aged and aristocratic mumbling reminding me of the diction of another person now dead—N. M. Panovsky, the former well-known journalist of the *Moscow News*.

As one who has experienced, seen and read much, who is well educated, of great sagacity, keenly observant and of an independent critical outlook on any matters that are being discussed, Liszt is always a particularly interesting person to talk to. Of special interest are his frank talks on musical matters, which, however, it is not always possible to induce him to enter upon. Unlike Wagner, Liszt's musical sympathies are clearly drawn more to concert and symphonic music, etc., than to opera; and in opera he is first and foremost interested in the purely musical side rather than the dramatic. Except for Wagner he has no sympathy with the new German school. In his opinion the majority of its compositions are pale, colourless and lacking in freshness, interest or vitality. His sympathies lie with the new French, and in particular new Russian, schools whose works he rates highly, studies and knows thoroughly. They are always to be found on his piano and he and his pupils play them continually. He likes to play through any four-hand piece which attracts or interests him with almost every pupil or pianist who is available. In the course of playing he subjects the music to a strict musical analysis and points out all that is remarkable or original. His enthusiasm for a piece is apt to last for quite some time.

Liszt's great interest in the new Russian school, his sympathy with it and his influence on the musical life of Germany show themselves by the fact that, for instance, pieces strange to the German ear such as

my first symphony and Rimsky-Korsakov's 'Antar' have not only been performed at the Festivals of Baden-Baden and Magdeburg but were very successful there and extremely well received by the German Press. As a further proof of Liszt's interest in the new Russian school I can quote a certain unusually sympathetic letter of his and his printed opinion about the now notorious 'Paraphrases' which caused a small storm in a tea-cup amongst our critics; also the fact that on hearing of this storm Liszt expressed his desire "to ally himself with us" and for his contribution wrote a little variation to be inserted as an introduction to one of the pieces in the second edition of the 'Paraphrases', which was done by the publisher in accordance with Liszt's desire. Liszt is very fond of these 'Paraphrases' and even took them with him from Weimar to Magdeburg at the time of the Festival, insisting that everybody, whether they were pianists or singers, should play them with him. Further proof: he is very fond of and admires greatly Balakirev's 'Islamey' and gives it to his pupils to play. It was played superbly by one of his very favourite pupils, our talented compatriot V. V. Timanova; another of his pupils, Friedheim, plays this piece in his concerts even outside Europe. Finally this interest is shown by his own arrangements, for instance of pieces by Tchaikovsky, and also by his performances of them at his concerts.

This brings me to his playing: in spite of all that I had heard about it I was struck by the extreme simplicity, sobriety and discipline of his playing and the complete absence of pretentiousness, affectation and any striving for extraneous effect. He adopts moderate tempi, never rushes or gets carried away, and yet in spite of his age the power, energy, passion, enthusiasm and fire are boundless. His tone is round, full and firm; the clarity, richness and variety of nuance are amazing. Generally he is reluctant to play. He has not played in public for some time but only at private gatherings and even then only at a few select ones. Now even his famous matinées at home have ended. In order to make him sit down at the piano it is often necessary to resort to small subterfuges; for example by asking him to recall some passage from a certain piece, asking him to show how a certain piece should be played, showing an interest in some musical novelty, sometimes even by just playing something badly. Then he will become angry, protest that one should not play like that, sit himself at the piano and show how it should be played. Nowadays he can sometimes be heard while working with his pupils, when having begun to illustrate how a certain passage in a piece should be played he will be kindled and play the whole piece. In playing duets

with somebody he will usually take the *secondo*. His sight-reading and score-reading are, naturally, wonderful but his eyesight is now poor and sometimes, having failed to see some sign, he will get cross and out of annoyance will mark the music in pencil with a monstrous natural or sharp. Having played some piece he will sometimes begin to add things of his own and gradually under his hands will emerge not the same piece but an improvisation on it—one of those brilliant transcriptions which have established his fame as a pianist-composer.

He usually gives lessons twice a week after a lunch; they begin at 4.30 and last an hour and a half, two hours, or even more. It is difficult for strangers to attend these lessons unless they have received special permission from Liszt himself. The Montenegrin Leporello usually refuses categorically even to announce to Liszt anybody who arrives at lesson times. At each lesson there are about ten to fifteen, sometimes even twenty, pupils, of whom pianists form the majority. Usually it is only a few who play and even so not according to any pre-arranged order. The lessons take the form of the pupils playing to Liszt what they have prepared; he listens, stops them, makes observations and himself shows how this or that should be played. By the way, the pupils always make a point of finding out directly or indirectly whether or not they should prepare this or that piece for him, for if it should happen that they should begin to play something which Liszt does not like he will without any ceremony stop them and say: "Leave it, fancy wanting to play such rubbish", or will crack some joke about the chosen piece. He pays very little attention to technique itself in the strict sense, but concentrates in the main on the true exposition of the character of the piece and on expression. It is in this that the explanation is to be found of the fact that with very few exceptions all his pupils have completely perfected techniques although they have learned and perform according to varying systems. Liszt moreover never imposes his own mannerisms on anybody and never dictates his own views regarding finger technique, since he fully understands that individuality is of great importance in these matters. On the other hand he never refuses to show and explain his method when he sees that a pupil experiences difficulty in execution.

The relationship between Liszt and his pupils is easy and cordial and in no way resembles the usual formal relationship between a professor and his pupils. It is rather the relationship of children to a kindly father, or of grandchildren to their grandfather. For instance both the young men and the girls kiss Liszt's hand without any ceremony; he kisses them on the forehead, pats them on the cheek

and sometimes slaps them on the shoulder—even quite sharply when particularly anxious to attract their attention to something. The pupils ask him all sorts of questions politely but with complete freedom, laugh wholeheartedly at his jokes and his keen and sometimes mordant wit, which for all his good nature creeps into his comments—which although light in form are always of a serious and constructive nature. Being the very well-bred and tactful person that he is Liszt has managed to see to it that no unpleasantness, awkwardness or bitterness results from the fact that his pupils come from differing social backgrounds. I should further mention that Liszt never accepts any payment from anybody for his lessons.

Usually he is reluctant to take on new pupils and it is difficult to be accepted by him. To ensure this it is essential that he should become interested in you personally or that people for whom Liszt has real respect should intercede on your behalf. But having once admitted somebody he seldom restricts himself to the limits of an exclusively teacher-pupil relationship but soon adopts the pupil as a person whose private life concerns him deeply. Sometimes he will enter into his most intimate interests and needs, both material and spiritual; he becomes joyful, excited, sorrowful, and is sometimes considerably put out on account of the domestic and even emotional affairs of his pupils. It goes without saying that with such a relationship he is always ready to help his pupils in any way, both spiritually and materially, and to all this he adds such warmth, tenderness, softness, humanity, simplicity and good nature. I myself witnessed several instances of such relationships which make one rate Liszt so highly as a man.

I remember how on one occasion Liszt, having led his pupils into the hall after their lesson and bidden them farewell as was his custom, watched them going intently and then turning to me said: "You can't believe what fine people they are and what vitality they have!" "Yes, but this vitality springs from you, you dear person", I wanted to say to him. At this moment he seemed to be an exceptionally noble person. As will have appeared from what I have said, neither the years nor the long feverish activity nor the rich passions and impressions of his artistic and private life could exhaust the vast store of vital energy with which this mighty nature has been endowed.

These are the qualities which account so plainly for that constant fascination which Liszt still holds not only for the youth around him but for every unprejudiced person. At any rate his complete freedom, both as an artist and a man, from anything narrow, materialistic, or bourgeois is immediately manifest. But on the other

hand the antipathy which Liszt arouses in people of a wholly different disposition to his is no less pronounced than the sympathy and admiration which he commands. At all events I have happened to meet, both at home and in Germany, quite a number of people, often quite unmusical and sometimes even ignorant of who or what Liszt is, who almost foam at the mouth at the mention of his name and assiduously relate all sorts of fictitious stories about him with particular relish, which they themselves often do not believe.

These impressions which I am recording date from my first meetings with Liszt in 1877 when I met him by chance while journeying through Jena and Weimar. The reason for our meeting was my first symphony, which it transpired he had known thoroughly for some time from a piano transcription. In fact it quickly led to a friendship with the venerable master, from whom I was to hear more pleasant things about this piece than I have ever heard from any other person. The warm, sincere and friendly reception which Liszt gave me and those few days which I spent in his company will always remain for me one of the outstanding memories of my life. On leaving Weimar, however, I was not to lose connection with Liszt entirely, for I went to Marburg. Here lived, died and was buried St. Elizabeth, whose poetic image inspired the great master. On the ground where she is buried stands one of the most graceful of Gothic cathedrals. I had seen this monument before but then it spoke to me only of this one Elizabeth. This time my memories of her were interfused with those of the artist who had sung of her. The serene feminine image of Elizabeth blended for me indissolubly with the majestic figure of the white-haired master. This is to be readily understood, for they have much in common. It happens that both came from Hungary, were sent by fate to the Germans, and gave themselves to the Catholic Church; but the affection which they inspire is not to be attributed to the fact that they were Hungarian, German or Catholic, but to one thing only—their great humanity.

HANDEL—MORE UNPUBLISHED LETTERS

BY BETTY MATTHEWS

THROUGH THE kindness of the Earl and Countess of Malmesbury further information has recently come to light about Handel's friendship with the Shaftesburys. A number of letters written by Anthony Ashley-Cooper to his cousin James Harris (father of the first Lord Malmesbury) are in the possession of the present Earl, and I am indebted to him for permission to use the following extracts. The handwriting can only be described as appalling, and as the writer was nearly always in great haste, or had already written several letters and was tiring, some of the words are almost illegible.

London, 20 January 1746/7.

Mr. Handel call'd on me tother day. He is now in perfect health and I really think grown young again. There is a most absurd and ridiculous opera going forward at present and as it is not likely to meet with success he is delighted.

The next letter is dated two years later.

London, 3 January 1748/9.

I hear Susanna much commended by some who heard Galli and Frasi's parts. I understand there are no less than seven parts in this, that I fear the lower ones will go off bad enough, but this by the by.

'Susanna', written between 11 July and 24 August 1748 was first performed on 10 February 1749, so whoever provided the information had had a previous hearing of the work. Although the rehearsal was not a full one—Frasì sang Susanna, and Galli, Joacim—it is clear that the work was in rehearsal five weeks before its first performance. Lady Shaftesbury was at the performance with her sister, as were Thomas and William Harris, James's brothers. There was a very good house.

Immediately preceding this extract and in the same paragraph is the following:

The old Buck is excessively healthy and full of spirits. He says he saw my cousin Thos. Harris the day before he left town who can tell all about him and his designs.

It is possible that the "old Buck" is Handel himself, as a later letter uses the same term. He is however, referred to in other letters as 'Handel' or 'Mr. Handel'.

An undated letter probably follows this one:

I am afraid Handel will be under some difficulties if it is true that Galli is dead which we heard from a Ly. who lives in the same street and opposite to her lodging in Town.

Galli, however, was not dead. The next dated letter is over a year later.

London, 24 March 1749/50.

I cant conclude a letter and forget Theodora. I have heard it three times and will venture to pronounce it, as finished, beautiful and labour'd a composition, as ever Handel made. To my knowledge, this took him up a great while in composing. The Town don't like it at all, but Mr. Kelloway and several excellent Musicians think as I do.

'Theodora' was first performed at the Theatre Royal, Covent Garden on 16 March. Mr. Joseph Kelway was organist of St. Martin-in-the-Fields and Handel admired his organ-playing. He was also a performer on the harpsichord, Miss Ann Granville saying that he was a most delightful player, very little inferior to Handel. He instructed Queen Charlotte on that instrument, and Ann Granville's sister Mrs. Pendarves also took lessons from him. He was a pupil of Geminiani.

On 16 February 1750/51 Lord Shaftesbury writes from London:

Belshazar is now advertised and Smith tells me the parts will go off excellently. Handel himself is actually better in health and in a higher flow of genius than he has been for several years past. His late journey has help'd his constitution vastly.

The performance took place on 22 February. Handel had been to Germany in the summer of 1750, and although his health was better it was only three days since he had been obliged to lay aside his work on 'Jephtha' owing to the weakening of his left eye. From this time dates his history of eye troubles. The following month, on 28 March 1751, Lord Shaftesbury writes from London again:

As to Harmony here, that is over for this season, but the Buck is now so well that I much hope it will flourish yet another year in renewed vigour.

Again, one cannot tell if Handel is referred to, but it seems likely. Lady Shaftesbury went to one of the last performances of the season, 'Alexander's Feast', on 8 March. The death of the Prince of Wales closed all places of entertainment on 21 March and curtailed Handel's season.

Two years later, on 3 April 1753:

Handel's playing is beyond what even *He* ever did.

1 March 1754/5: I only write to give you notice that 'Theodora' is to be performed next Wednesday and very probably no more than that day. The singers Frasi and Guadagni do incomparably this season.

'Theodora' was performed on 5 March, and once only.

London, 23 February 1755/6 (?).

Handel call'd on me this morning, his spirit and genius [*sic*] are astonishing. He rather gets than loses by his Houses (?). However, as he has obliged his former subscribers without detriment to himself he is contented. Next Wednesday is his last of performing this season. This new composition is indeed excellent.

The date of this letter does not fit in with the conditions of the year 1756 and must be incorrect.

With one exception, the rest of the letters concern a request by Dr. William Hayes to borrow Lord Shaftesbury's scores of 'Judas', 'Messiah' and 'Joshua'. It seems that Lord Shaftesbury had an extensive library of Handel scores, though these have never been traced:

20 May 1756.

With regard to Dr. Hayes' request, the first part—the letting them have Judas and the Messiah Oratorios; as these have already been frequently perform'd, can see no material [*sic*] objection to doing this. As to Joshua, I believe Mr. Handel will not chuse to have it perform'd at Oxford, or anywhere but by himself. However, I will speak to Smyth about it, tho' very well satisfied now of Mr. Handel's desire to keep it for himself.

London, 27 May 1756.

I did not write last post having waited for an answer from Mr. Handel. Smyth has been with me just now to say, there is no objection to my lending the score of Joshua to Dr. Hayes, yet this is done under a confidence of Dr. Hayes' honour, that he will not suffer any copy to be taken or to get about from his having been in possession of the score. For otherwise both Handel and Smyth (his copiest) will be injur'd. Pray desire too, care may be taken not to spoil the Book. I only mention this particular as a caution, because very often books and especially manuscripts are much dirted (?) by being thumb'd about.

Dr. Hayes, who was a frequent visitor to the St. Cecilia Festival at Salisbury, obviously felt that he could not approach Handel personally with his request. He therefore asked James Harris to act for him, and although the matter had to pass through five hands, it was brought to a successful conclusion and the Earl of Shaftesbury's scores were used at Oxford on 6, 7 and 8 July 1756 for the perfor-

mances of 'Judas', 'Joshua' and 'Messiah'. Dr. Hayes himself sang the Angel, and his son Thomas, also a bass, was Caleb.

From London on 8 February 1756/7 we hear that

Mr. Handel is better than he has been for some years and finds he can compose Chorus's as well as other music to his own (and consequently to the hearers) satisfaction. His memory is strengthened of late to an astonishing degree. This intelligence must give you pleasure.

Once the system had started, there was no end to the borrowing, and from St. Giles on 23 September 1757 Lord Shaftesbury writes:

By the Bearer you receive the Dettingen Te Deum and Joshua.

'Joshua' was performed, without any objection as far as is known, at Salisbury on 28 September, the principal singers being Kitty Formantel from Ranelagh Gardens and Dr. Hayes and his son Thomas. The 'Te Deum' was probably included in 'Music in the Cathedral'.

London, 31 December 1757.

I will give directions for sending the score of Joshua to you at Salisbury. But desire when you deliver it that Mr. B. . . (?) may be requested to take care not to dirty or hurt the book; and Farther, that on No account he suffer any copy to be taken of the Chorus's etc. lest it should be performed elsewhere. For this, in justice to Mr. Handel I ought to insist on. I saw Mr. Handel the other day, who is pretty well and has just finished the composing of several new songs for Frederica his new singer, from whom he has great expectations. She is the girl who was celebrated a few years since for playing on the Harpsichord at eight years old.

If "Mr. B. . . ." is Mr. Broderip, as he well might be, 'Joshua' was intended for performance at Bristol, but there is no record of it. Edmund Broderip had been organist of St. James's Church since 1746; he had taken part in the Salisbury Festival in 1756 and came again in 1758. He had also been concerned in the opening of the New Musick Room in Bristol in 1756 when 'Messiah' had been performed, and in the opening of the new organ in 1757. It is not recorded that 'Joshua' was performed anywhere during 1758. Cassandra Frederick had been a child prodigy. She was a pupil of Paradies, and at the age of five and a half played a harpsichord concerto of Handel's at the New Theatre in the Haymarket on 10 April 1749. After making a sensation she apparently took up singing and sang the part of Daniel in 'Belshazzar' on 22 February 1758, two months after this letter was written, her age then being only about fourteen.

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W. Handel catenipore, 2 specimens

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This is the end of the letters¹; but there is also among the Malmesbury papers a piece of manuscript music with the heading: 'A curious MS worth preserving'. Two lines of music—24 bars long—are written on the paper. The bass is figured and the upper part is in the soprano clef. The notes, not always clear, slope gradually towards the right as if the writer was hurried or careless, or perhaps could not see very well:

Larghetto



Underneath is written: "The above Air was composed at St. Giles by Mr. Handel extempore, & afterwards by Desire of the Company writt down in his own hand writing as above". Comparison with a number of Handel autographs confirms that it is without any doubt in his own hand. Is this perhaps the final answer to whether Handel really visited St. Giles?

¹ Clarification of the matters mentioned in them has been greatly assisted by reference to Professor Deutsch's 'Documentary Biography'.

A SCORE FOR 'THE DUENNA'

BY ROGER FISKE

BYRON went so far as to declare that 'The Duenna' was the best opera ever written. He meant, of course, Sheridan's libretto, and the remark is not unreasonable. Both Prokofiev and Roberto Gerhard have come under its spell and reset it, and 'The Duenna' could still give much pleasure with its original music, were it not that the original music has disappeared. Five distinct editions of the vocal score were published between 1775 and 1835, but no orchestral score or parts, and the many manuscript sets that must have existed were presumably thrown away, together with those of other eighteenth-century English operas, by Victorian librarians bent on making room for newer and more fashionable music. Hence one of the greatest operatic successes London has ever known is now totally neglected.

'The Duenna' was first performed at Covent Garden on 21 November 1775 and received 75 performances its first season, an astonishing number for a repertory theatre. It would have been more but for the fact that the leading tenor, Leoni, was a Jew, who refused to perform on Fridays. Throughout Sheridan's life it was much more popular than 'The School for Scandal' or any of his other plays. The last performance at Covent Garden was in 1840, and there has probably been no production with the original orchestration for a century. Like almost all English operas of its day, 'The Duenna' has spoken dialogue carrying most of the plot, with songs and ensembles at climactic points commenting on the action. The vocal score gives 33 vocal items, and a three-movement overture, and much of this music looks delightful. As one thumbs the pages, one wonders if all of it really is irretrievably lost. Two items look familiar: the Irish air known as 'The harp that once through Tara's halls', and the final *vaudeville*, incongruously set to Morley's 'Now is the month of Maying'. Clearly the opera is a pastiche, and it might be that some of the items were borrowed from operas or songs that do survive in full score.

I have been nibbling at this problem for some years, spurred on by my admiration for the libretto, which is unactable without the music, and by a belief that if enough original orchestrations could be found the suspicions people rightly feel over modern 'arrange-

ments' would be allayed. Finding original orchestrations has not been easy. Even when a vocal score of this time gives the composer of each item (for instance that of 'Love in a Village') names such as Galuppi and Agus do not lead one straight to the source. The vocal score of 'The Duenna' gives no composers at all. The field is very wide open. Some of the songs look 'trad.'; others (but which?) are by some of the composers (but which?) who wrote before 1775. One would hardly start looking without an initial stroke of luck. It is curious that the original vocal score should not name the composers of each item. Almost every other English opera score up to 1790 does so. This one does not even give the name of the principal composer or arranger on the title page, nor does any other vocal score up to 1800; and this is very odd indeed. Every reference book will tell you that 'The Duenna' was arranged and composed by Thomas Linley, and that it includes items by his son, also called Thomas. But why were they so modest about their share in the most popular English opera of the century? I looked up the criticisms and advertisements in contemporary newspapers, and found that the opera was first staged anonymously. Some of the critics guessed that Sheridan was the author, but none had any idea who was responsible for the music. Yet Linley confessed to all his other operatic achievements, about which, one would have thought, he had far less reason to be proud.

Let us shelve this problem for the moment and dip into 'The Memoirs of the Life of the Right Honourable Richard Brinsley Sheridan' by Thomas Moore, two volumes. This was the 'official' biography written soon after Sheridan's death in 1816, and the author was Tom Moore who wrote the popular Irish song lyrics. The first volume contains several letters written by Sheridan to Linley during the composition of 'The Duenna'. Linley was living in Bath at the time teaching singing, and he had been comfortably stuck there for several years. He cannot have felt much enthusiasm about collaborating with a man who had so recently eloped with his daughter, though on the surface there was no ill-feeling; Sheridan had made an honest woman of the beautiful Elizabeth Linley, and the two families were officially reconciled. Nevertheless, whenever Sheridan implored Linley to come to London and direct rehearsals of 'The Duenna', he refused to budge. The singers were rehearsing in Sheridan's house in Orchard Street, which runs from Oxford Street into Portman Square. "Everyone sings according to their own ideas, and what chance instruction they can come at." Still Linley would not stir, and, to our advantage, Sheridan was forced into detail about

those parts of the opera that were not yet composed. It may be remembered that the plot of 'The Duenna' concerns the double elopement of the two children of Don Jerome: Ferdinand and Louisa. The cast to which Sheridan's letters refer was to be as follows:

Don Jerome (baritone)	Mr. Wilson
Ferdinand, in love with Clara (tenor)	Mr. Mattocks
Louisa, in love with Antonio (soprano)	Mrs. Mattocks
The Duenna, in charge of Louisa (mezzo)	Mrs. Green
Clara (coloratura soprano)	Miss Brown
Antonio (tenor)	Mr. du Bellamy
Isaac Mendoza, Don Jerome's choice for Louisa (baritone)	Mr. Quick
Don Carlos, Isaac's friend (tenor)	Mr. Leoni

(Of these only Miss Brown—later known as Mrs. Carhill—and Leoni were singers of the top rank; significantly, the play is so written that though they have plenty to sing they have very little to act.)

The finale to Act I is printed in all vocal scores as three separate numbers (pp. 22-5 in the original edition) but in fact the music is continuous. Sheridan wrote of it:

I would wish the dialogue between Quick and Mrs. Mattocks to be a pert, sprightly air; for though some of the words mayn't seem suited to it, I should mention that they are neither of them in earnest in what they say. Leoni takes it up seriously, and I want him to show himself advantageously in the six lines beginning 'Gentle Maid'. I should tell you that he sings nothing well but in a plaintive or pastoral style; and his voice is such as appears to me always to be hurt by much accompaniment. I have observed too that he never gets so much applause as when he makes a cadence [i.e. *cadenza*]. Therefore my idea is, that he should make a flourish at "shall I grieve thee", and return to "Gentle Maid"; and so sing that part of the tune again. After that, the last two lines, sung by all three . . . may get them off with as much spirit as possible.

Sheridan seems to have been anxious to save trouble where possible. Of Don Jerome's song at the start of Act III (p. 40) he says: "I have written it to your tune, which you put some words to, beginning 'Prithee, prithee, pretty man'". And in his next letter:

The songs you have sent up of 'Banna's Banks', and 'De'il take the wars', I had words for before they arrived, which answer excessively well; and this was my reason for wishing for the next in the same manner, as it saves so much time. They are to sing 'Wind, gentle evergreen' just as you sing it, (only with other words) and I want only such support from the instruments, or such joining in, as you should think would help to set off and assist the effect. I enclose the

words I had made for 'Wind, gentle evergreen', which will be sung as a catch by Mrs. Mattocks, Dubellamy and Leoni.

These names identify the piece for us as 'Soft pity' at the end of Act II (p. 39). Sheridan was not the last librettist to keep cautioning his composer against drowning the words. He has something to say of two songs in Act III. Ferdinand's 'Sharp is the woe' (p. 44) should be "a broken passionate affair, and the first two lines may be recitative, or what you please, uncommon". Miss Brown's 'Adieu, thou dreary pile' (p. 51) is to be sung "in a joyful mood" and must have

as much execution as she is capable of, which is pretty well; and, for variety, we want Mr. Simpson's hautboy to cut a figure, with replying passages, etc., in the way of Fischer's 'M'ami, il bel idol mio', to abet which, I have lugged in Echo, who is always allowed to play her part.

This last suggestion must have been taken literally, for in the next letter Sheridan writes: "You misunderstand me over the hautboy song; I had not the least intention to fix on 'Bel idol mio'. However I think it is particularly well adapted". Then follow more pleas that Linley should come to London and save the day by directing rehearsals; and at long last he stirred and the letters cease.

Fischer must be the famous German oboe-player who for many years played in the Italian operas at the Haymarket Theatre. He married Gainsborough's daughter, and 'Fisher's Minuet' (from one of his concertos) was a popular tune of the day. But he did not write vocal music, and his association with 'Bel idol mio' clearly resulted from his playing the difficult *obbligato* part in it. This title, however, does not occur in any of the British Museum catalogues, nor does 'Prithee, pretty man'. 'By him we love offended' (p. 47) is said by Michael Kelly in his 'Reminiscences' so have been taken from Rauzzini's 'Fuggiamo di questo loco', but this title is not known to the British Museum either. At this point I lost interest in 'The Duenna'.

Then came a stroke of luck. So often what one thinks is lost is listed in the British Museum catalogues as large as life. Eventually I looked in the right place and lighted on Egerton 2493, a manuscript volume in full score of music by Thomas Linley junior. The reader may like to be reminded of the activities and sad death of this very gifted young man. His father had wisely sent him to Italy to study, and there he met his contemporary, Mozart. Back in England, he wrote, after his share in 'The Duenna', two works which survive in manuscript full score: 'The Cadi of Baghdad', an unsuccessful

opera, and an 'Ode on Shakespeare's Witches and Fairies', a full-scale affair for soloists, chorus and orchestra which has been broadcast in the Third Programme and proved to be surprisingly good. He had far more talent than his father. But in 1778, when he was only twenty-two, he was drowned in a stupid boating accident at Ancaster in Lincolnshire. He was a competent swimmer, but it seems the boat overturned in a breeze, and whereas his companions clung to the keel until help came, young Linley tried to swim to the shore and the water got into his long boots and pulled him down. His early death, coupled with that of Storace a few years later, destroyed any hopes this country had of producing a respectable classical opera tradition comparable with what was going on abroad.

Egerton 2493 was copied out in 1780 by J. S. Gaudry, a Drury Lane singing-actor who took small parts such as Thames in 'The Critic'. It is a safe guess that the bereaved father had the copy made for sentimental reasons. Years later his last surviving son, William Linley, scribbled on the fly-leaf his belief that all the contents were the work of his brother Thomas. He needed to do this as Thomas's contribution to 'The Duenna' had by then been detailed more than once but always incompletely. The manuscript begins with a fine storm chorus for 'The Tempest', always then given in semi-operatic form with music by Purcell and additions by Arne and others. Then come some curious coloratura settings of Ariel's songs; finally, the younger Linley's music for 'The Duenna'. Not the overture, for that had been printed in parts and was generally available. Full details are given later in this article, but we may note here that it was the younger Linley who set the long finale to Act I and the song 'Sharp is the woe', about which Sheridan had written at such length to the father. The music follows Sheridan's directions very closely, but one wonders whether Sheridan ever knew who composed it. Other suspicions begin to crowd the mind. Did Sheridan write some of his lyrics to fit already composed or traditional songs because he knew that Linley was not prepared to take any trouble? (His wife would have helped with the fitting.) Was Linley still feeling so incensed over the elopement that he could not bring himself to collaborate and yet was too gentlemanly to say so? But an elopement is the chief event in 'The Duenna', with the father of the girl being made to look ridiculous. How could Sheridan have asked Linley to collaborate in such a work? Did he in fact tell Linley what the piece was about? Probably not, as he had to explain the situation in the Act I finale in his letters. Did Linley start writing the music, then almost at once guess or find out what the subject-matter was, and then farm the

rest of it out on his son? Here, perhaps, is the reason he would not come to London, and the reason he would not put his name to the music. When 'The Duenna' proved a triumphant success, Linley must have been reluctant to admit (perhaps even to Sheridan) how small a share in that success belonged to him, though equally he was too honest to take any credit for it.

The younger Linley's contribution amounts to a little over a quarter of the whole, and includes many of the best items. Perhaps Sheridan's influence led him to score lightly, usually with only one pair of wind instruments in addition to the strings, yet with these limited resources he scores well. Almost certainly, no item required clarinets, trumpets or drums, so the orchestra was rather small even for those days. The two songs by William Jackson that were borrowed would need a harpsichord as well as strings. I eventually found a number of original sources of this kind, and all but two, the Michael Arne and the Galliard songs, were originally published in full score. I looked at the British Museum manuscript score of 'Love in a Village', and satisfied myself that those who arranged pastiche operas did not re-orchestrate what they borrowed. Indeed, why should they? It would be far less trouble to scribble the new words into a published full score. Italian opera originals were a nuisance to find, partly because Burney's 'History of Music' covers the 1770's so inadequately. However his newspapers gave me a complete list of what was done at the King's Theatre, and the 'Favourite Songs' that were published in full score when an Italian opera was a success provided two more discoveries. I failed, however, to find 'Bel idol mio', though it must have been published or Linley down in Bath would not have had immediate access to it. I have traced all the 'Scotch' songs, even though there was no hope of finding them in score. The eighteenth-century Scotch song has been under a cloud of disapproval for more than a century, but three of those used in 'The Duenna' seem to me to have great beauty.

Before listing the items and their sources, I shall touch on the question of ornamentation. All operatic songs in eighteenth-century England were graced in some measure. Miss Harper, who succeeded Miss Brown at Covent Garden, thought one 'cadence' enough for a simple strophic song of the 'traditional' kind; that is, at the inevitable pause she extemporized a short flourish of perhaps half-a-dozen notes. In Italian-style arias something more elaborate was expected. Appoggiaturas were constantly added in songs of all kinds. There is evidence relating to 'The Duenna' in support of these remarks. The great Mrs. Billington, who succeeded Miss Harper at Covent Garden

in 1786, had some talent for composing, but none for extemporizing; consequently she had to write down all her graces. In 1801 Thomas Busby brought out three books of English opera songs "as ornamented by Mrs. Billington", and one of these consists of her songs from 'The Duenna'. (The other two contain her songs from Arne's 'Artaxerxes' and 'Love in a Village'.) In the 1780's Corri in Edinburgh published his lavish 'Select Collection' in three volumes of Italian and English opera arias, Scotch songs, etc., almost all of them lightly graced. Items from 'The Duenna' can be found in all three volumes. In the list which follows, I have noted which songs are available with graces, and in which source.

ACT I

Overture. By Thomas Linley junior. F.S. (full score) available as it was published in parts by S., A. and P. Thompson. Sets are very rare, and the only one I can trace is in the University Music School at Cambridge, and this lacks the second oboe. Adam Carse must have had a set for the score he edited (and partly rewrote) for Augener's. The middle movement is for wind alone. Serenade: 'Tell me, my lute'. By Linley jun.; F.S. in Egerton 2493 (flutes and strings).

Trio: 'The crimson morn' and 'What vagabonds'. Printed as two pieces in V.S., but continuous. Probably composed for the words, perhaps by Linley sen. The Andante affettuoso is lovely. 'The crimson morn' is graced in Corri.

Air: 'Could I each fault remember'. By Linley jun.; F.S. in Egerton 2493 (horns and strings).

Air: 'I could never lustre see'. Sheridan had written 'I ne'er could any lustre see', which will not fit this tune. Thus the tune was probably an old one, and the words had to be adapted to fit it.

Air: 'Friendship is the bond of reason'. By Linley jun.; F.S. in Egerton 2493 (bassoons and strings).

Air: 'Though cause for suspicion appears'. By Jackson of Exeter. F.S. in his 'Third Set of Songs' (Op. 7) to the words 'Fair Delia my Breast so alarms' (British Museum, H.1266.a). Scored for two violins and bass; harpsichord essential.

Air: 'Thou canst not boast'. Not traced. Composed in the popular Scotch style.

Air: 'If a daughter you have'. Scotch air, 'Hooly and fairly'. Arranged by Haydn in Thomson's Vol. IV as 'The drunken Wife o' Galloway'.

Air: 'When sable night'. Scotch air, 'De'il take the Wars'. Lavishly graced by both Corri and Mrs Billington. (In 'Pills to Purge Melancholy', I, p. 294).

Air: 'Had I a heart for falsehood framed'. Either Scotch, 'As down on Banna's Banks', or Irish, 'Gramachree Molly'. Later Moore wrote for this tune 'The harp that once through Tara's halls'. Graced in Corri, Vol. III. W. T. Parke, in his 'Musical Memoirs'

(II, p. 14) says he was always applauded for his cadenzas on the oboe in this song, i.e. in the orchestral opening.

Finale. Three items in V.S., but really one. By Linley jun.; F.S. in Egerton 2493. The sections scored for strings; oboe, bassoons and strings; horns and strings.

ACT II

Air: 'Give Isaac the nymph'. Not traced. Perhaps by Linley senior.

Air: 'When the maid whom we love'. Not given in any libretto.

Air: 'When a tender maid'. By Galliard, a setting of Theobald's mildly improper 'On a bank of flowers', sung in the 1718 revival of Settle's 'The Lady's Triumph'. Thomson thought the tune was Scotch and got Kozeluch to arrange it for his Vol. II and Burns to rewrite the lyric. Graced in Corri.

Air: 'Ah, sure a pair was never seen'. By Michael Arne, written in the Scotch style for Allan Ramsay's 'The Highland Laddie', and published in 'The Flow'et' (c. 1753) when 'Master Arne' was only about thirteen. The original is for voice and bass only. There were several other tunes associated with these words, but again Thomson thought this one was Scotch; Pleyel arranged it for his Vol. II. Graced in Corri, who calls it a 'Scotch Air' though he put it in his English Vol. II.

Duet: 'Believe me, good sir'. F.S. in Egerton 2493. Freely arranged by Linley junior from a much longer canon by John Travers, 'When Bibb thought fit from the world to retreat' (words by Matthew Prior), to be found in his 'Eighteen Canzonets for Two and Three Voices' (British Museum, 805.e.). For strings alone.

Glee: 'A bumper'. Not traced. The V.S. gives opening and closing bars on four staves for strings, and the rest can easily be scored on the same pattern. In Corri but significantly not graced.

Air: 'What bard, O time'. By Tommaso Giordani, who was then living in London. F.S. in 'Favourite Songs' from his 'La Marchesa Giardiniera', first performed at the Haymarket Theatre, 14 March 1775; 8 performances by end of season. Scored for flutes, horns and strings. Graced in Corri, Vol. I. In 1779 Giordani wrote the music for Sheridan's 'The Critic'.

Air: 'Oh had my love ne'er smiled on me'. Scotch song, 'The bush aboon Traquair'. The tune had been used by Allan Ramsay in 'The Gentle Shepherd', and when Linley senior rescored this ballad opera for Drury Lane in 1781 he left out 'The bush aboon Traquair', presumably because by then it was associated with 'The Duenna'. T. Philips (see below) thought it was not sung after Leoni's day, and says there were no orchestral parts available in 1835. Graced in Corri, Vol. III.

Catch: 'Soft pity'. By William Hayes, from his 'Epitaph on Sophocles' (British Museum, H.1994.a.(135)). Graced in Corri. The original words begin:

Wind, gentle Evergreens, to form a shade
Around the tomb where Sophocles is laid.

ACT III

Air: 'O the days when I was young'. By Linley senior; Sheridan wrote the words to fit his song 'Prithee, pretty man', which does not seem to survive. In Corri but not graced.

Air: 'Ah! cruel maid'. By Jackson of Exeter. F.S. (two violins and bass) in his first set of songs (Op. 1, 1755) to Parnell's words 'My days have seen so wondrous free' (British Museum, W. 1266.a). In 1794 libretto but cut in most later ones. It comes near the start of scene 2, immediately before Isaac's entrance.

Air: 'Sharp is the woe'. By Linley junior. F.S. in Egerton 2493 (horns and strings). Not in early librettos, which implies that it was soon cut, no doubt because it was so difficult, but Philips says it was revived in 1835. It should obviously come at the very end of scene 2.

Air: 'By him we love offended'. By Rauzzini, the famous castrato who settled in Bath about the time Linley left. F.S. in 'Favourite Songs' from his 'Piramo e Tisbe' (British Museum, G.555.a.), first performed at the Haymarket Theatre, 16 March 1775; 7 performances by the end of the season. Published 27 May. Graced by both Corri and Mrs. Billington. The words begin 'Fuggiam dove sicura in dolce liberta', not as given by Kelly (see above). Scored for flutes, oboes, bassoon, horns and strings.

Air: 'How oft, Louisa'. Scotch song, 'The Birks of Endermay', and the first in Thomson's Vol. I where it is called 'The smiling morn' and arranged by Haydn. It comes in several other operas of the day, and there is an orchestration by Samuel Arnold in his incidental music for 'Macbeth'. Graced in Corri.

Air: 'Adieu, thou dreary pile'. Perhaps by Sacchini (see below), but it is not in the 'Favourite Songs' from the many operas by him given in London at this time. Very difficult, both for singer and oboist. Graced by Mrs. Billington, who omitted the middle section.

Glee: 'This bottle's the sun of our table'. Given in 'Select Collection of English Songs', III (1783; ascribed to Ritson) as by 'Mr. T. Linley' (presumably senior).

Duet: 'Turn thee around'. By Linley junior. F.S. in Egerton 2493 (flutes, horns and strings).

Quartet: 'Oft does Hymen smile'. By Geminiani; one of two tunes known as 'Geminiani's Minuet'. (The other is in the minor.) Origin obscure. About 1725 'Gently touch the warbling Lyre' was published as 'A New Song to a Favourite Air compos'd by Sigr. Geminiani, the words by M. A. Bradley'. At this time Geminiani had published only his Op. 1 sonatas, and the tune does not occur in these. It was used in numerous ballad operas, notably Gay's 'Achilles', and frequently published later. Soprano line graced by Mrs. Billington.

Finale: 'Come now for jest and smiling'. By Thomas Morley, from his 'Now is the month of Maying'. The V.S. omits the refrains, which, as there are five people on the stage, were presumably sung à 5 as in the original. In Corri, but not graced. It is curious

that in 1775 Morley's ballett had never been published in score. The bass given in 'The Duenna' is quite different from Morley's.

Numerically, just under half the items seem to survive in full score, but as these include all but two of the longer numbers they constitute well over half the pages in the vocal score. Of the other pieces, three (the Act II glee and catch, and the Act III quartet) practically score themselves, while the five Scotch songs would be acceptable in any orchestration that avoided ingenuities. There remain ten items, in pages about a quarter of the whole, on which some modern orchestrator would have to employ some measure of invention, and I have myself prepared a score of the entire opera. Finally I must admit to a somewhat mortifying discovery I made too late for it to be of much assistance. A glance at the 1835 vocal score arranged by T. Philips revealed that he too had ferreted out the origins of some of the items, adding the names of composers but unfortunately not of the works drawn on. He missed some of the 'Scotch' songs, the Michael Arne and the Giordani items; he is the sole source for the Sacchini attribution; and but for him I might not have searched the works of John Travers.

ROBERT BROWNING, THE POET-MUSICIAN

BY R. W. S. MENDEL

MUSIC has constantly been fertilized by literature in various ways in the course of its history, but literature has also been enriched by music. Many distinguished men of letters, it is true, have been unmusical, and some people have even had a good deal of fun from the mistakes made by eminent novelists and others in their references to music and musicians. But among our greatest English poets, Shakespeare, Milton and Browning have all shown themselves to have a special love for the sister art. At least two books have been devoted entirely to the subject of music in Shakespeare, and in 'The Shakespearean Tempest' Professor G. Wilson Knight demonstrated how 'tempest' and 'music' are the central symbols in his works—'tempest' meaning both storms in nature and the turmoil of discord in men's souls, while music is associated with still airs and waters and sweet flowers, with love and peace and good news and "all that is most divine and etherial". Milton's poetry contains much internal evidence of his love of music. But in Browning's case the matter is more specific: we have evidence of his great knowledge of music and of its importance to him as a man.

Browning's mother was the daughter of William Wiedemann, a German who had settled in Dundee and married a Scotswoman, and it was through her that he inherited his passion for music. Wiedemann had been an accomplished draughtsman and musician¹, and she herself loved to sit at the piano in the evening. As a child, Robert crept downstairs from bed to listen and, when she ceased to touch the keyboard, flung himself into her arms, whispering, amid sobs: "Play, play".² One of his earliest memories was of her playing Avison's once popular Grand March in C major, which

timed in Georgian years
The step precise of British Grenadiers.

He was taught at home by tutors, and his training included music, singing, dancing, riding, boxing and fencing. Abel, a pupil of Moscheles, was his instructor in piano technique. John Relfe, musician in ordinary to the King, reputed to be one of the best

¹ Mrs. Sutherland Orr, 'Life and Letters of Robert Browning', p. 26.

² W. Hall Griffin and H. C. Minchin, 'The Life of Robert Browning', 3rd ed. (1938), pp. 15-17.

teachers of the piano in London, and was a composer and author of a valuable treatise on counterpoint: Robert was one of his pupils in musical theory.

From the age of fourteen to sixteen Browning tended to think that musical composition might prove to be his *métier*. He wrote some settings of songs, which he himself sang—e.g. Donne's 'Go and catch a falling star', Hood's 'I will not have the mad Clytie', and Peacock's 'The mountain sheep are sweeter'; but he afterwards destroyed all of them. In his later 'teens his chief companions were his cousins, James, John and George Silverthorne, all of whom were musical. As a boy he had conceived a passion, which developed into a warm friendship, for Eliza Flower, who appears to have been a talented composer. In 1842 he wrote asking her to set the lyrics of his 'Pippa Passes' to music, and in 1845 he wrote to her about a coming concert of her sacred compositions, saying how greatly he admired her art; but she was then slowly dying of tuberculosis.

Mrs. Bridell-Fox described her first meeting with Browning, when he was twenty-three or twenty-four:

I remember . . . when Mr. Browning entered the drawing room, with a quick, light, step; and on hearing from me that my father was out, and in fact that nobody was at home but myself, he said: "It's my birthday; I'll wait till they come in", and sitting down to the piano, he added: "If it won't disturb you, I'll play till they do". And as he turned to the instrument, the bells of some neighbouring church suddenly burst out with a frantic, merry peal. It seemed, to my childish fancy, as if in response to the remark that it was his birthday.

What would we not give to know what he played, or intended to play, on the piano on that occasion? But as a clue to his tastes in piano music in his bachelor days W. Hall Griffin and H. C. Minchin's book³ records that he loved to play Beethoven or Handel in the drawing room at the Hatcham house where he lived with his parents.

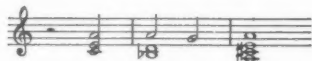
Browning's letters to Elizabeth Barrett before their marriage contain various musical allusions. On 1 March 1845 he wrote:

I seem to find of a sudden—surely I knew before—anyhow, I *do* find now that with the octaves on octaves of quite new golden strings you enlarged the compass of my life's harp with, there is added, too, such a tragic chord, that which you touched, so gently, in the beginning of your letter I got this morning.

(Elizabeth, in her reply protested: "But I did not mean to strike a 'tragic chord'; indeed I did not!") On 13 May 1845 Browning wrote: "I am nearly well—all save one little wheel in my head that

³ *Op. cit.*, p. 123.

sequence of law—for them, if it *should* change every thirty years! To Corelli, nothing seemed so conclusive in Heaven or earth as this:



I don't believe there is one of his sonatas wherein that formula does not do duty. In these things of Handel that seems replaced by—



that was the only true consummation. Then,—to go over the hundred years,—came Rossini's unanswerable coda:



which serves as base to the infinity of songs, gone, gone—*so* gone by! From all of which Ba⁴ draws *this* 'conclusion' that these may be worse things than Bartoli's Tuscan to cover a page with!—yet, yet the pity of it! Le Jeune, the Phoenix, and Rossini who directed his letters to his mother as 'mother of the famous composer'—and Henry Lawes, and Dowland's Lute, ah me!

Then on 15 May 1846 Browning gives another indication of the importance of Beethoven in his life:

"The more I need you the more I love you, Ba—and I need you *always* . . . all I mean to say is that at times when I could, I think, shut up Shelley, and turn aside from Beethoven, and look away from my noble Polidoro,—my Ba's ring—not to say the hand—ah, you know, Ba, what they are to me!"

After their marriage on 12 September 1846 they did not need to correspond, as they were never parted until her death, but on 7 January 1847 Elizabeth wrote from Pisa to her sister Henrietta:

As to the piano, I begin to despair. I was foolish enough to say that I did not play—and the idea of even *seeming to have anything himself* . . . (though I have talked myself hoarse about my love of music and so on) is quite enough to make Robert turn back determinedly. He calls it a foolish expense, and won't listen to it—Such pleasure it would be to hear him—Mrs. Jameson told me that his playing was "full of science and feeling", which I can easily believe, for he could not do a thing moderately well.

However, Benét, in relation to October 1847, when they had

⁴ 'Ba' was Elizabeth's nickname (derived from 'baby') from her infancy.

settled in Florence, tells us "they had rented a grand piano for 10/-d a month, for Robert was not only familiar with the whole 'grammar of music' but also a most agreeable pianist".⁵ Elizabeth referred to the hire of the piano in her letter to Mrs. Martin of 24 April 1847, and also wrote: "Robert played Shakespeare's favourite air 'The Light of Love' " (on Shakespeare's birthday, when Mrs. Jameson was with them that evening), and she mentions this in her letter to her sister Henrietta of about the same date. G. W. Curtis, an American journalist, long afterwards recalled how in 1847 he had listened to Gregorian chants and a hymn by Pergolesi, as Browning sat and played on the organ of the monastery chapel at Pelago (thirteen miles along the valley of the Arno from Florence) on which it was believed that Milton played 200 years before.⁶

When they were settled at the Casa Guidi, and when their son, Robert Wiedemann (nicknamed Penini, Peni or Pen, 'Penini' being his childish attempt to pronounce his second name) was a small boy, Elizabeth wrote to Henrietta on 12 February 1855:

Penini has remarkable quickness; and we might, by a little *pushing*, make him do anything: but we won't push, be certain! Robert says if we pushed him in music for instance, he would make an 'infant wonder' of him in two years. We want instead an intellectual man, of healthy development . . .

Robert teaches him beautifully. I confess I thought the system rather dry for so young a child—all those scales! But Robert insisting that I should interfere as little with his music as he did in my departments, I was silent, and now confess him to have been right and justified in his resolution of well-grounding his pupil. I hear Penini answering questions I should be a little puzzled at myself. He is very 'vif' and ardent about his music,—anxious to get on—and of course the advantage is great of having such a teacher as Robert, who is learned in music and teaches nothing superficially. The child sits by the fire with a music book and reads the notes aloud, quite fast. It's funny to hear 'e, totchet, sharp', etc.⁷

On 3 August 1856, when they were visiting London, she wrote from 39 Devonshire Place:

One of the best evenings of all was at the Hallés (the great musical artist's) last thursday in Bryanston Square. He played Beethoven divinely—and there were other artists there—for instance, Mrs. Sartoris who sang. The music was first rate altogether.

(In a letter about their visit to Rome in the early months of 1854,

⁵ 'From Robert and Elizabeth: a further selection of the Barrett-Browning family correspondence', ed. by W. R. Benét (London, 1936), p. 85.

⁶ Griffin and Minchin, *op. cit.*, p. 161.

⁷ E.B.B., 'Letters to her sister (Henrietta) 1846-1859', ed. by Leonard Huxley, p. 211.

quoted by Mrs. Sutherland Orr⁸, she referred to the "excellent music" which they heard at Mrs. Sartoris's house once or twice a week.) She wrote to Ruskin from Rome on 1 January 1859:

His [Peni's] musical faculty is a decided thing, and he plays on the piano quite remarkably for his age (through his father's instruction) while I am writing this.

Mrs. Sutherland Orr⁸ gives a charming description of the musical relationship between Robert and his son:

He [Penini] would extemporize short poems, singing them to his mother, who wrote them down as he sang. There is no less proof of his having possessed a talent for music, though it first naturally showed itself in the love of a cheerful noise. His father had once sat down to the piano, for a serious study of some piece, when the little boy appeared, with the evident intention of joining in the performance. Mr. Browning rose precipitately, and was about to leave the room. "Oh!" exclaimed the hurt mother, "you are going away, and he has brought his three drums to accompany you upon." She herself would undoubtedly have endured the mixed melody for a little time, though her husband did not think she seriously wished him to do so. But if he did not play the piano to the accompaniment of Pen's drums, he played piano duets with him as soon as the boy was old enough to take part in them; and devoted himself to his instruction in this, as in other and more important branches of knowledge.

From these last seven words and Mrs. Sutherland Orr's repeated and tantalizing silence everywhere on the nature or identity of the music which was performed it is perhaps a fair inference that she herself was little interested in the art.

Two other references to music in the period of Browning's life prior to Elizabeth's death in June 1861 may be cited here. The first is in a letter from him to Frederic Leighton, written at Siena on 9 October 1859: "I shall slip some day into your studio, and buffet the piano, without having grown a stranger". The other is an extract from an article by Wilfred Meynell in the *Athenaeum*, 4 January 1890:¹⁰

When, in autumn, 1860, W. M. Rossetti called on the Brownings at Siena, in company with Vernon Lushington, whom Browning had not met previously, the talk fell on the compositions of Ferdinand Hiller, which Lushington commended. "Ah, now I understand who you are", said Browning. "When I find a man who shares with me a liking for Hiller's music, I can see into him at once; he ceases to be a stranger."

⁸ *Op. cit.*, pp. 288 foll.

⁹ *Ibid.*, pp. 305 foll.

¹⁰ Quoted by Griffin and Minchin, *op. cit.*, p. 287.

"I don't know whether you care for music, Mr. Browning", said a new acquaintance of later days—a young lady—"but if you do, my mother is having some on Monday." "Why, my dear," he answered, perhaps half believing what he said, "I care for nothing else."¹¹

After Elizabeth's death, Browning (with 'Pen') returned in due course to London; he kept up a correspondence with their dear friend, Isabella Blagden, and in this¹² we find several interesting passages about music:

London, 19 May 1863 (concerning Pen and himself): We go to Ella's concerts, and Hallés, and though there is too little practising, his general taste and intelligence in music improve.

Cambo près Bayonne, Basses-Pyrénées, 19 August 1864: I know Hallé, Joachim, and others, and make them play at parties where I meet them—the last time I saw Hallé, at his own house, he played Beethoven's wonderful last Sonata—the 32^d—in which the very gates of Heaven seem opening.

London, 19 December 1864: Pen . . . is so good and promising: I shall be increasingly nervous about his particular success at College—two years hence—because I have been trying an experiment, you see, in resolving to *broaden* his acquisitions, instead of deepen them in one or two respects, to the detriment of all the rest: there can be no doubt that, had I *cut* off the modern languages, drawing and music, he would even by this time be nearly fit for his particular work at Balliol: but I look further than the mere college career,—and of course it will be a success indeed if I get deepness enough in Greek and Latin with the other acquisitions: but folks frighten me a little when they tell me, as two people, strangers to each other, did last week, that merely to enter Balliol,—pass the matriculation,—is equivalent to taking honours at another college: well, we're *in* for it: Pen grows increasingly considerate, at least, and approximately anxious—mathematics seem doing him good: and how can I regret that he plays Bach & Beethoven understandingly?—as he certainly does.

London, 19 July 1867: A fortnight ago, I was talking about Rubinstein (he is a marvellous player, beyond what I remember of Liszt, and immeasurably superior to everybody else)—a lady said "And now it is too late to hear him". I said "No—I know he will be playing at Erard's, quite alone, this afternoon".—"Will you take me?" "And me" said one sister, "and me" said a third. So we all started: I think Rubinstein was a little startled as they sailed in,—the three loveliest women in London, perhaps,—one being incomparable. He played divinely.

My paternal grandmother, herself a pupil of Madame Schumann, often told me of the wonders of Anton Rubinstein's playing, particularly in Beethoven's sonatas.

¹¹ The latter part of this extract relates to an incident during Browning's widowhood.

¹² 'Dearest Isa: Robert Browning's letters to Isabella Blagden', ed. by Edward C. McAleer.

London, 19 June 1868: I heard Rubinstein play at a party whence I returned late (the night before Arabel Barrett died).

London, 24 February 1870: There is a good,—charming indeed,—little singing German lady, Miss Regan, who told me the other day that she was just about revisiting her aunt, Mad^e Sabatier,—whom you may know, or know of.

Anna Regan (1841-1902), German singer, was known for her excellent renderings of Schubert's songs. In 1869 she went to London with her teacher, Mme. Sabatier, and sang at the Philharmonic, Crystal Palace, Hallé's recitals, etc. Caroline (Unger) Sabatier (1805-77) was a famous contralto, who sang under Beethoven: she retired after her marriage (1840) to a Florentine gentleman.

London, 22 March 1870: Yes, I have known Mad^e Schwabe this many a day: good, impulsive, not wise at all, but generous abundantly. I dined with her last year & heard Rubinstein.

Mme. Julie Salis Schwabe, was a patron of music, a philanthropist, and the founder of a girls' school in Naples (1861). Elizabeth Browning knew her in Paris and in 1860 in Rome, and Robert went to concerts at her home in London.

On 10 March 1877 Browning sent a short, hasty letter to Mrs. Fitz-Gerald, of Shalstone Manor, Buckingham, about Joachim's investiture with the Doctor's degree at Cambridge; he declared that this ceremony, the concert given by the great violinist, and his society, were "each and all" worth the trouble of the journey.¹³ Mrs. Sutherland Orr¹⁴ tells us that in Venice, while staying at his son's house, Browning "assisted at one musical performance which strongly appealed to his historical and artistic susceptibilities: that of the 'Barbiere' of Paisiello in the Rossini theatre and in the presence of Wagner, which took place in the autumn of 1880". In his letter to Mrs. Fitz-Gerald of 24 September 1881, from Venice, Robert tells of his and his sister's visit to 'Les Charmettes', the house of Rousseau—kept much as when he left it:

I visited it with my wife perhaps twenty-five years ago, and played so much of 'Rousseau's Dream' as could be effected on his ancient harpsichord: this time I attempted the same feat, but only two notes or thereabouts out of the octave would answer the touch.¹⁵

The last reference to music in Browning's correspondence that I have discovered occurs in his letter to the Rev. J. D. Williams of 21 October 1887, from his London home: he writes that he has had

¹³ Mrs. Sutherland Orr, *op. cit.*, p. 452.

¹⁴ *Ibid.*, p. 484.

¹⁵ *Ibid.*, p. 482.

two invitations to go to Cambridge for the Greek play—one from the Master of Trinity, the other from Stanford:

I provisionally accept the hospitality of the latter . . . I observe that the 'Oedipus' is brought out under the auspices of Professor Kennedy . . . Mr. Stanford writes the music, which went very well in the case of the 'Eumenides'.¹⁶

So much for the evidence of Browning's letters. It remains to record that during those years in London after his wife's death he used to go to practically every important concert of the season with an old friend, Miss Annie Egerton Smith. Mrs. Sutherland Orr states¹⁷ that he always declared that from his indulgence of his passion for music he derived some of the most beneficent influences of his life; but that after Miss Egerton Smith's sudden death in 1877—almost in his presence, at the villa 'La Saisiaz', near Geneva—when she was no longer there to call for him in her carriage and act as his musical companion, the habit of concert-going was broken. The account continues:

Time was also beginning to sap his strength, while society, and perhaps friendship, were making increasing claims upon it. It may have been for this same reason that music after a time seemed to pass out of his life altogether. Yet its almost sudden eclipse was striking in the case of one who had not only been so deeply susceptible to its emotional influence, so conversant with its scientific construction and its multitudinous forms, but who was acknowledged as 'musical' by those who best know the subtle and complex meaning of that often misused term.

In saying that music "seemed to pass out of his life altogether" she is somewhat overstating the case. It will be noted that a few of the musical incidents mentioned above occurred after Miss Egerton Smith's death. Moreover, Griffin and Minchin¹⁸, after recalling Browning's life-long love for music, his powers as an organist at Vallombrosa (in his maturity), his charming improvisations at the piano to the delight of his friends, his composition of songs, his friendships with Joachim and Clara Schumann, recount that "at Asolo, during the last months of his life, he would sit in the little 'loggia' of his friend Mrs. Bronson, and in the gathering twilight would discourse old-time melodies upon the little tinkling spinet which his hostess had provided for his pleasure".

¹⁶ Thurman L. Hood, 'Letters of Robert Browning, collected by Thomas J. Wise'.

¹⁷ *Op. cit.*, p. 440.

¹⁸ *Op. cit.*, p. 17.

GILES AND RICHARD FARNABY IN LINCOLNSHIRE

By A. E. B. OWEN

A CHANCE discovery has thrown new light on the lives of Giles and Richard Farnaby.¹ Among the family papers of the Earl of Scarbrough at Sandbeck Park, Yorkshire, is an indenture of lease² between Sir Nicholas Saunderson³ of Fillingham, Lincolnshire, knight, and Giles Farnaby of "Aistroope" (Aisthorpe), Lincs., gent., dated 18 February 1607/8. The preamble states that Sir Nicholas has made the lease

as well for and in consideration of the good and lawfull service to be doon by the said Giles Farnaby unto the said Sir Nicholas in teaching his children⁴ musick as also for that he the said Giles hath given and granted unto the said Sir Nicholas Saunderson one Richard Farnaby the sonne of the said Giles Farnaby to serve him for seaven yeares from the feast of Phillip and Jacob thapostles now next ensewing [i.e. 1 May 1608], and to teache and instruct the children of the said Sir Nicholas Saunderson in skill of musick and plaicing uppon instruments.

The property now leased to Farnaby by Sir Nicholas consists of

all that his messuage or tenement with thappurtenaunces and one croft thereunto adioyning in Stainton next Langworth in the said countie of Lincoln together with the third part of one close of meadow called . . . the Woodswarves containing . . . fowerteene acres, one close of meadow or pasture containing . . . seaven acres lying

¹ For the most recent account of Giles Farnaby (? c. 1565-1640) and his son, see Grove's 'Dictionary of Music & Musicians', 5th ed. (1954). I am indebted to Mr. Thurston Dart for several helpful suggestions and for reading through this article in typescript.

² I am most grateful to Lord Scarbrough for permitting me to visit Sandbeck to inspect this document and to search among his papers for other references to Farnaby. The indenture, which bears the reference number MTD/B17/9, first attracted my attention while I was correcting a catalogue of Lord Scarbrough's papers prepared by the National Register of Archives.

³ Sir Nicholas Saunderson (c. 1561-1631), created 1st Viscount Castleton in 1627. Upon the death of the 6th Viscount (and 1st Earl) Castleton in 1723, the title became extinct and the Saunderson estates passed to a cousin, Thomas Lumley, afterwards 3rd Earl of Scarbrough.

⁴ Sir Nicholas, who was married before 1599 (see 'The Complete Peerage', s.v. Castleton), had in all four sons and three daughters, according to A. R. Maddison, 'Lincolnshire Pedigrees', iii (Harleian Society, 1904), s.v. Saunderson of Reasby and Saxby, but the information there given on their ages is contradictory and I have been unable to discover how many may have been alive in 1608. The eldest son, Nicholas, may then have been aged about 10 or 11: he matriculated at Queen's College, Oxford in June 1610 and was admitted at Lincoln's Inn in May 1613.

uppon . . . Sowthill next Langworth, and one other close of pasture called the middle close . . . containing . . . seaventeene acres all which said closes and messuage ar now in the tenure and occupacion of John Lamyng of Stainton . . .⁵

The lease is for twenty years from 1 May next, with all "proffitts and commodities" belonging (the wood and trees excepted), at a rent of £16 a year payable at Michaelmas and Lady Day "and one couple of fatt hennes yearlie" at the feast of the Purification (2 February).

There are a number of conditions attached. The lessee "shall plant and sett yearlie uppon some convenient place of the premisses six ashes and six willowes setts" and renew them when necessary, and shall "well and sufficientlie" hedge and ditch the ground and repair and maintain the buildings. The lessee is not to plough up any part of the land, nor to alienate the property to anyone other than his wife or children, without the consent of Sir Nicholas in writing, otherwise the lease will become void, as it will also if

he the said Richard Farnabie shall not continue and abide with the said Sir Nicholas Saunderson his heires or assignes and do him his best service during the tearme of seaven yeares aforesaid, he the said Sir Nicholas Saunderson givinge him necessarie and convenient meat drinck and apparell fitt for his callinge.

The lease is signed "By me Giles Farnaby"; John Julian and William Trimmingham are witnesses to its sealing.

A search for corroborative evidence brought some further facts to light. Egidius Farnaby was one of the churchwardens of Aisthorpe (a small village five miles north of Lincoln and three and a half south of Fillingham) in 1602⁷, and on 27 September of that year Philadelphia Farnaby, daughter of Giles, was christened there. A son, Edward, was also christened at Aisthorpe on 27 October 1604. There are no other Farnaby entries in the Aisthorpe registers of this period nor does Giles appear again as churchwarden there. Among the records at Sandbeck is a memorandum book of estate business kept by Sir Nicholas Saunderson⁸ which adds a little to our knowledge. Saunderson made regular notes of rents, etc., outstanding, and a list in October 1610 includes "To be rec. at Stainton.

⁵ Stainton-by-Langworth is a village some six miles north-east of Lincoln. We need not suppose that Farnaby himself ever resided on this property; it was for him to make what profit he might out of the farmer and actual tenant, John Lamyng.

⁶ Note Farnaby's own spelling of his name, although spelt -ie in the document by the clerk. This is the first specimen of Farnaby's handwriting to be identified.

⁷ C. W. Foster, 'History of Aisthorpe and Thorpe-in-the-Fallows' (1927), p. 131. I am much indebted to Dr. Mary Finch of the Lincolnshire Archives Office who, in verifying this for me from the parish register transcripts (among the diocesan records), brought to light the Farnaby baptismal entries.

⁸ Reference number EMA/2.

Mr. Farnaby. 6.10.0.", with a subsequent cross against the name, which presumably indicates payment. In 1611 we find included under "Debtes to be pd. before ye 20th of May" the entry "Mr. Farnaby 3.10.0", and later, under "Rents behind 6^{to}. Aug. for 1610", "Stainton. Farnaby 3.10.0", probably the same debt still unpaid—both entries have a later cross against them.

From the foregoing evidence we can say with certainty that Giles Farnaby was living at Aisthorpe from 1602 to 1608, and that Richard continued in Saunderson's service until at least 1610, since his father was still holding the Stainton property in that year. But the arrears in 1611 suggest that by then Giles may have left the district. In any case we know the agreement was not allowed to run its full term, for the indenture is endorsed *vacat consensu*, "void by consent". There is nothing to show when this took place, and no new lease of the Stainton property to provide a *terminus ad quem*, either during or immediately after the original twenty-year term, has so far been found among the papers at Sandbeck. But on 13 April 1614 Richard Farnaby was married at St. Peter Westcheap, London, more than a year before his apprenticeship to Saunderson in 1608 was due to end. It would thus appear that probably not earlier than 1610, but certainly before April 1614, the Farnabys had left Lincolnshire and returned to London. It is at least worth noting (so far as negative evidence is of value) that Giles Farnaby does not figure again as churchwarden at Aisthorpe, as we should certainly expect him to do had he resided in the parish for much more than the six years of which we have actual record.⁹

The year of Richard Farnaby's birth has hitherto been unknown. On the evidence of his apprenticeship for seven years in 1608 Mr. Thurston Dart suggests that he may have been aged 14 at the time, following the old custom of apprenticeship at this age. If so, we may assume that Richard was born about 1594. We also learn from the christening of a daughter Philadelphia in 1602 that Giles Farnaby's first-born child of this name, christened at St. Peter Westcheap in 1591, must have died. This makes more reasonable the marriage of Philadelphia to William Walters in 1634, now seen to have taken place at the age of about 32 and not (as appeared hitherto) at the rather advanced age of 43.

The terms of the 1608 indenture do not suggest that the elder Farnaby was then newly entering the service of Sir Nicholas

⁹ No further reference to Farnaby occurs in the Aisthorpe register transcripts for this period nor in those of Fillingham, Saxby (adjoining Fillingham, and the burial place of Sir Nicholas Saunderson), or Stainton-by-Langworth, according to Dr. Finch who has kindly searched for me.

Saunderson; the "good and lawfull service to be doon" by him is alluded to almost casually whereas Richard's duties, and the provision to be made by his master, are more precisely specified. We may assume that the youth's introduction into the household was the outcome of his father's past service and the esteem in which he was doubtless held. When this service began has still to be discovered; but since Giles Farnaby's associations (so far as they are known) in his earlier and later years are almost all with London, his residence for at least six years so far from the capital as Aisthorpe can only be explained by assuming he had come specifically to take service either with the Saundersons or some other local family.

REVIEWS OF BOOKS

Memories and Commentaries. By Igor Stravinsky and Robert Craft. pp. 183. (Faber & Faber, London, 1960, 25s.)

Stravinsky. By Roman Vlad. English translation by Frederick and Ann Fuller. pp. 232. (Oxford University Press, London, 1960, 30s.)

Robert Craft is nothing if not persistent. Last year he published 'Conversations with Igor Stravinsky', in which he put mainly musical questions to the composer and only a small part of the book was devoted to personal reminiscences. In 'Memories and Commentaries' the proportion of autobiography to discussion of more general topics is almost reversed and Stravinsky reconsiders, from the slightly different angle of old age, what he wrote in his 'Chroniques de ma vie' some twenty-five years ago. (It is welcome to learn that a third volume, 'Expositions and Developments', is in preparation.) Stravinsky does not like to remember his childhood. It was in a strict, humourless atmosphere that he was brought up, with a father who possessed an uncontrollable temper and showed his affection only when Stravinsky was laid up with illness. Altogether, childhood and adolescence was "a period of waiting when I could send everyone and everything connected with it to the devil". And this included his piano teacher, a Mlle. Kashperova, whose great technical accomplishment was accompanied by the worst of taste and reactionary aesthetics: Chopin was taboo and Stravinsky's interest in Wagner was greatly discouraged. She forbade him all use of the sustaining pedal—an omen, perhaps, since, as Stravinsky says, "I have never been a pedal composer". Of Rimsky-Korsakov, the only composition teacher he had, he writes with a mixture of affection and critical detachment, declaring that his teaching was all technical and mostly to do with the mechanics of the orchestra, so that Stravinsky had to discover for himself the most important tools of his craft. There is an acidly amusing sketch of Diaghilev, whose entourage consisted of "a kind of homosexual Swiss Guard", but his gratitude to the great impresario for enlarging his vision and introducing him to the wider horizon of Western music is real and deep.

Of his musical contemporaries Falla and Lord Berners receive the most sympathetic treatment—neither was a serious rival of Stravinsky—while Prokofiev, although he grants him "biological personality", he describes as "the contrary of a musical thinker" and gives as a reason for Prokofiev's return to Russia the failure of his music in Europe and America. For all his attempt at objectivity a personal element of jealousy colours Stravinsky's view: he is more charitable, because they were lesser figures, to Arensky, Tanciev and Liadov—"a darling man" who, far from resenting it, was relieved when Stravinsky accepted the 'Firebird' commission which Liadov had failed to fulfil. The only composer who moves Stravinsky to express unqualified admiration and praise is Webern,

who never crossed his path, though his own leaning in his latest music towards an aphoristic serial style is unthinkable without Webern's influence. Webern is "a perpetual Pentecost for all who believe in music"; he "discovered a new distance between the musical object and ourselves and therefore a new measure of musical time". The meaning of this somewhat enigmatic utterance becomes clearer if we call to mind what Stravinsky wrote in his 'Poetics of Music' on the difference between 'ontological' and 'psychological' time, in other words, the antithesis between music as an objective, ordered construction and music as expression of subjective emotions. In theory he denies the *raison d'être* of the latter but in practice he was unable to banish it even from some of his most neo-classical works such as the 'Symphony of Psalms' and 'Persephone'. In the section entitled 'Some Musical Questions' Stravinsky discusses patronage, electronic music (whose real future he sees in the theatre), performance and interpretation, and shows himself no respecter of great reputations, criticizing Toscanini most severely for a recording of Beethoven's first symphony. Perhaps one of the most interesting questions concerns the reason why Stravinsky was driven to embrace one alien style after the other, though he adopted and adapted them in a highly personal manner. The reply he gives is revealing: "Whatever interests me, whatever I love, I wish to make my own", and parenthetically he adds: "I am probably describing a rare kind of kleptomania".

Roman Vlad's 'Stravinsky', which the composer himself considers the best study in existence, originated in a series of broadcast talks given for Radiotelevisione Italiana in 1955-56; the material, supplemented and enlarged in scope, has now been deftly turned into a book, though occasional repetitious statements betray the original purpose. The autobiographical background is sketched in but the main interest lies in an informed survey of Stravinsky's development from his earliest days and in a detailed analysis of all the works, often punctuated by a shrewd comment on general aspects of his style. Vlad joins issue with Wiesengrund-Adorno who in his 'Philosophie der neuen Musik' describes Stravinsky as 'reaction' and Schönberg as 'progress'. It cannot be denied that the gulf separating the Viennese twelve-note music from the diatonic polyphony cultivated in the rest of Europe (of which Stravinsky was the most authoritative exponent up to and including 'The Rake's Progress') seemed unbridgeable. If it is a question of intrinsically new music based on an entirely novel concept of tonal organization, then Adorno's dictum may be said to contain an element of truth. But his book was written in 1948, several years before Stravinsky came to his kind of terms with serial music. Vlad shows, however, that there were hints of Stravinsky's most recent development in earlier works such as the 'Three Pieces for String Quartet' (1914), the 'Five Fingers' (1921) and the two symphonies (1940 and 1945); also the change, after 'The Rite of Spring', from construction by contrasts to construction by similarities could be interpreted as a step in that direction if seen as a kind of parallel to Schönberg's principle of continuous variation.

The book contains a number of instructive music-type examples, especially from Stravinsky's serial works, and the translation is excellent.

M. C.

Twentieth Century Music. Ed. by Rollo H. Myers. pp. 243. (Calder, London, 1960, 30s.)

At some stage in most books on modern music the level of discussion must fall, in the interests of comprehensiveness, to the brief and, it is to be hoped, apt characterization of the output of innumerable composers. Few writers have the ability to make interesting continuous reading of such material, but for a few years their notes may retain a reference value. It is on the more detailed matter that precedes this catalogue that we are most likely to assess the quality of the book. Following Adorno's example, Winifried Zillig based his recent 'Variationen über neue Musik' on an extended examination of Stravinsky and Schönberg as vital assumptions in the understanding of other developments. Howard Hartog's symposium had a wider range of specialized chapters, including Bartók, Hindemith and Schönberg's two pupils. Although it would be pleasant to believe that such subjects were familiar enough for a new book to concentrate on still more recent phenomena, it would also be quite idle. Furthermore, Mr. Myers's new symposium claims to deal with the whole of our century, and it is a serious weakness that the great explorers (who have also been the great creators) are so poorly represented in it. A short general essay on "the nineteenth-century pioneers" (in fact, the early decades of the present century) has to do duty, and a poor substitute it is bound to be. Though Eric Blom's blind spots were well enough known for allowance to be made by many readers, he was not the man to give the uninitiated a clear understanding of the crucial position which serialism has come to occupy, still less of its early creative achievement. His best writing was so immeasurably superior to this cosy chat that it is to be regretted that the editor did not withhold the piece in deference to his memory.

The other general articles form an investigation of the contemporary musical scene which includes the most stimulating writing in the book. Arthur Jacobs and Frederick Sternfeld give progress reports on opera and film music, and Anthony Milner a thoughtful reminder of the distorted values that radio and gramophone listening can induce. It is not clear why André Hodeir's piece on post-Webernian serialism should be included in this section, since it is largely chauvinistic propaganda for Boulez and Jean Barraqué, who should qualify for discussion in the geographical survey. (In fact, Barraqué, though hailed here in terms of almost incoherent hyperbole, does not make the grade at all in Claude Rostand's article. Similarly, Henri Pousseur, the best-known 'advanced' Belgian composer, is allotted one line in the article on his country.) Fred. Goldbeck's chapter on the continuous thread of tradition is given to wild overstatements and arrogant assertions, but it reveals the effect on composition of our age's fondness for viewing at once almost the whole thread. Humphrey Searle contributes a simple account of *concrete* and electronic music, Norman del Mar a note on conductors' problems, and Maurice Ohana some tiresome *trivia* about his microtonal zithers.

It is as well that the two dominating contributions are devoted to the most urgent problem, of forging a revitalizing bond between composer and audience. Adorno's insistence that uncomprehending performances (even when all the notes fall into place) can only convey incoherence, and

ultimately kill what they seek to nourish, leads naturally to a plea for a vast increase in rehearsal time. Though it seems highly dubious whether a general audience, whose estrangement by Third Programme tactics he deplures, would be willing to listen to broadcast rehearsals, those with some initial interest could be helped to penetrate the music at the same time as the players; such training in listening would banish even the desire for those "fashionable technical exordia handed out at the performance of new works" which Roberto Gerhard so persuasively abhors. The two writers echo one another in the importance they attach to maintaining an unbroken hold on the listener's attention, but Gerhard's concern is for the composer's responsibility, Adorno's for the interpreter's. Both preach a hard doctrine. Gerhard's belief that "intellectual rigour has come to stay, at least for our time" would be no imposition on a mind which did not also recognize that "all the paraphernalia of rational systematically organized thought . . . is but one very partial aspect of the creative effort". Adorno's injunctions to the interpreter are more specific but no less demanding, and his remarks have application to the classical repertory as well. The integrity and ardour of these two essays ought to disturb many a conscience.

Of the contributors to the geographical survey the most illuminating are Karl-Heinz Füssl on Germany and Austria, and Robert Simpson on Scandinavia. Claude Rostand's article on France suffers by comparison with David Drew's distinguished (and much longer) contribution to the Hartog symposium, and the articles on Spain and Latin America remain rather mystifying while so little of the music is known here. P. A. E.

The Interpretation of Bach's Keyboard Works. By Erwin Bodky. pp. 421. (Harvard University Press; Oxford University Press, 1960, 80s.)

Near the end of his chapter on ornamentation the late Professor Bodky says: "We do not expect that readers, asking desperately for guidance . . . will be completely satisfied with the information given by us". Nor they will; but they may as well be thankful for what they have been given—as much hard common sense as has ever been packed into 37 pages on this subject. It is true that the common sense is not unadulterated. Ex. 46 cannot be described as an "accent with trillo", written out in accordance with Bach's own table of ornaments; still less Ex. 47. The fact that Bach often wrote C D C in short notes does not prove that his trill signs ever have that meaning. In Ex. 100 the ornaments are probably not appoggiaturas; they can be played before the beat and there is then no question of "empty octaves". But in spite of these and other reservations Bodky's main conclusions are correct. He prints a table of passages in which upper-note trills make consecutives. Even when one eliminates passages involving diminished fifths, which Bach may not have objected to, the table remains formidable, and leaves one in no doubt that some trills begin on the main note. Similarly, Bodky shows that the familiar 'rules' for appoggiaturas simply do not work. Deviating from the keyboard works for a moment, he discusses the notorious problems of No. 33 in the 'St. Matthew Passion', where the 'orthodox' long interpretation not only

wrecks the harmonic scheme, but actually produces consecutive perfect fifths in bar 45. Perhaps most significant of all is a remark on p. 149: "We should learn how to find those places in Bach's works where ornaments should be added instead of trying to discard those that have come down to us".

Altogether this chapter is well worth reading; Bodky's occasional illogicalities are more than offset by his down-to-earth scepticism. Unfortunately the rest of the book is not on the same level. Illogicality is a fault that runs all through it; scepticism a virtue that is not always present—though it is never entirely absent, even from the chapter on symbolism. A footnote on p. 254 can be paraphrased thus:

How number research should *not* be done could best be learned from the article by Hans Nissen in *Bach-Jahrbuch*, 1951-2, pp. 54 foll. Quite a few of Nissen's applications of number symbolism are based on faulty figures, reached by miscounting bars. Thus all of Nissen's conclusions, drawn from his "holy figures", collapse. One cannot understand why space was given to this article in the *Bach-Jahrbuch*.

It is strange that the man who wrote this footnote should have gone on to swallow so much numerological hocus-pocus that on p. 258 he wrote:

The main theme of the *Art of the Fugue* contains *twelve* notes, telling us that Bach is going to build a cathedral.

This does not even agree with p. 255, where 12 is said to mean the Church, Apostles and Congregation. A Church, with a capital C, is not a building.

Most of Bodky's other number symbolism is of this same pointless kind, of no use to the performer, the listener or anyone else. It is surprising that he did not realize how easy it is to make these so-called discoveries. A casual glance through two or three volumes of organ works has revealed that the G minor fantasia has 7×7 bars; the prelude in G minor, 6×7 ; its fugue, 7×11 ; the 'Great' prelude in G, 2×41 ; the 'Wedge' fugue, $7 \times 11 \times 3$; the prelude in E♭, 5×41 . The F♯ minor fugue in Book II of the 'Forty-Eight' has a key-signature of three sharps and three subjects, the subjects are combined three times, and the final combination consists of 41 notes. (The symbols here are the Trinity and J. S. Bach.) When one can find 'holy figures' so easily, and in such quantities, one cannot help remembering that there is such a thing as coincidence.

Starting from some remarks by Schweitzer, Keller and others, to the effect that one can learn to phrase the keyboard works by studying the cantatas and concertos, Bodky actually ploughed through "all the slur material that has come down to us from Bach's hand. . . . The result of this investigation was bitterly disappointing". He found surprisingly few parallels between the keyboard and other works, and fewer still where the parallelism was so close that the vocal or orchestral phrasing-marks could be transferred to keyboard works with any confidence—all the more because a vocal theme is often slurred differently when it is taken over by an instrument. Life is hardly long enough for anyone to find out how much of "the slur material that has come down to us" was written by Bach, let alone what Bach meant by the nonsense he undoubtedly did write. Bodky must have relied on the Bach-Gesellschaft edition; and this is one reason why his labours were so unprofitable. The 'slur material' he studied was not what Bach wrote but (at best) what various editors

thought he meant. On p. 217 Bodky remarks that the slurring of Cantata 134 differs from that of its secular original (134a); this, he says, is "truly disturbing". So it is; but it does not seem to have occurred to him that the two versions of this cantata were edited by two different men. It is all too likely that the editors were both faced with ambiguous slurring, did their best to make sense of it, and came quite justifiably to different conclusions. It does not follow that Bach changed his mind. This does not mean that Bodky's conclusions are wrong. From the strictly scholarly point of view they may be based on nothing better than a few vague remarks by Quantz and Emanuel Bach; but they are also based on many years' experience of the harpsichord and clavichord, and they are eminently sensible.

Rhythmic alteration—as applied to Bach—is a subject of which so little is known that no one can do much more than express a personal opinion; and musicians have a natural tendency to go to extremes, either rejecting the idea altogether or recommending it with an enthusiasm that is not entirely justified. At present there is much to be said for the enthusiasts. It is unlikely that we shall ever know for certain whether rhythmic alteration is necessary in Bach, or exactly where it is necessary; the only hope is that we shall eventually agree that the music sounds better (or worse) when rhythmic alteration is applied. Meanwhile we need enthusiasts to draw everyone's attention to this vitally important problem, not only by writing about it, but also—and more particularly—by putting their ideas into practice. In Bodky's opinion, the problem of *notes inégales* had better be "put aside until more convincing evidence can be produced than has hitherto been at our disposal"; the effect is "unnecessary and unwanted" (p. 186). I agree with him, though for no better reason than that my own experiments have been unsuccessful. However, it will do no one any harm to be reminded that this problem is still unsolved, and to experiment, as I have done, with the *courante* (French spelling) of the French Overture. Here, if anywhere, *notes inégales* ought to be applicable to Bach. Anyone who can explain exactly which notes ought to be uneven, and whether they ought to be played long-short or short-long, and give reasons that will convince anyone but himself, ought to write a book about it; and anyone who can make such an interpretation sound like music deserves a medal.

On the subject of dotting—dotting undotted notes and using double instead of single dots—Bodky is generally sound, though perhaps too cautious. He proves neatly that dotting is necessary in the *gigue* of French Suite I, but impossible in that of Partita VI. His solution of Ex. 139 (Cantata 108, Violin I, bars 7-8) is wrong; he forgot to look at the penultimate bar, which shows that no differentiation between semi-quavers and demisemi-quavers was intended. Whatever Bach wrote, his violinists played demisemi-quavers every time, by instinct. (Like Bodky, I am relying on the Bach-Gesellschaft.) His generalization that dotting is never necessary in mature works is wrong too; and it is pathetic to see how he hesitates to dot the beginning of Partita II (pp. 194-6). There is only one way of dealing with composers of the Bach period, and that is to alter what they wrote until it makes sense. As for the triplet problem—three quavers against two quavers, or against a dotted quaver and a

semiquaver—Bodky has observed that Bach meant three-against-two in the finale of the viola da gamba sonata in G minor, but he believes—rightly, I think—that this is exceptional. After a page or so on the ‘Tempo di Gavotta’ of Partita VI, he sums up with the cryptic remark: “This unexplainable procedure makes all our worries almost superfluous”. If this means “Bach wrote and published such nonsense that your guess is as good as mine”, my sympathies are all with him.

I may have overlooked some significant point; but in the forty-six pages that Bodky has devoted to Bach’s tempi I can discover nothing more than a codification of his own preferences—which is as much as can be expected of anyone, for the subject seems to be beyond the reach of scholarly investigation. Bodky takes Quantz as his starting-point. He rejects Quantz’s extreme speeds as inapplicable to Bach: at $\text{♩} = 160$ the finale of the Italian Concerto “would become a miserable race, technically impossible on the harpsichord and in very poor taste on the piano”, and “scarcely a piece exists that could stand the inertia” of $\text{♩} = 40$. However, he accepts Quantz’s ‘pulse-rate’ of 80 as a ‘natural’ rate, applicable to the crotchet beat in a piece that moves in semiquavers in common time and expresses a mood of ‘moderation’. He then sets up a group of pieces that seem to express that mood, and argues that there exist two slower groups, at 40 and 60, and two faster groups, at 100 and 120. A reasoned discussion of his conclusions is hardly possible. I can only express a personal opinion: that many of his tempi are acceptable, and that the others are, as a rule, too fast.

As Bodky says, many of Bach’s keyboard works must have been written expressly for the clavichord, not just played on it when no other instrument was available, and it is desirable that we should know which works these are. He attempts to answer this question somewhat as follows. On the hand-stop harpsichords of the Bach period there were only three ways of obtaining variety: by changing manuals (possible only when a piece is so constructed that a consistent scheme of terrace dynamics can be applied): by changing stops (possible only when one hand is free): and by coupling or uncoupling manuals (possible only when both hands are free). In a good many works, for one reason or another, an unassisted harpsichordist could not have obtained any variety at all. This is all very well in short dances, as Bodky admits; but he finds it inconceivable that Bach should have written so much other music that “can only sound dry and monotonous when played on the harpsichord” (p. 24). Unfortunately we do not know how soon Bach became bored with unchanged harpsichord tone; nor do we know whether he had help with the stops and couplers when he played the harpsichord, as he did (sometimes, at least) when he played the organ. The result is that little is left of Bodky’s argument. Once again, one may agree with many of his conclusions; but it would be a mistake to suppose that they have any solid foundation. Much the same may be said of his attempt to show that a 16 ft. stop must not be used in the first movement of the Italian Concerto. He is right in saying that this would be impossible, for an unassisted player, on the alleged Bach harpsichord. But here again the question of assistance arises; and as Bodky was well aware that the instrument in question is not in the least likely to have been Bach’s, it is difficult to see why he based his argument

on it. The peculiar feature of this harpsichord is that its 4 ft. and 16 ft. stops are on different manuals (setting aside the question whether the 16 ft. stop was a subsequent modification). If they had been on the same manual, as they are on some modern instruments (and as they may have been on Bach's own instrument, for all we know), the particular difficulty that Bodky stresses would not have arisen.

On p. 42 Bodky says that when Bach writes two gavottes, or other *galanteries*, "there is no evidence that the first dance should be repeated". Whether there is any truth at all in this statement, I do not know; but applied, as it is, to the French Overture in B minor it is false. The repetition of the first gavotte and the first *passepied* is specified in the original edition; that of the *bourrée*, omitted in the edition, is marked in both the extant manuscripts of the early version in C minor. Bodky's mistake is a serious one, involving not only the repetitions and registration scheme of this neglected work, but also a general principle that crops up in several other suites.

In working out a registration scheme for the toccata of Partita VI he stresses the fact that the first note of the fugue subject (normally a quaver) is shortened to a semiquaver in bar 46. This, he says, was "obviously not done for musical reasons . . . The purpose is to let the right hand jump to the *forte* keyboard" (p. 50). Comparison with the early version of this piece (in Anna Magdalena's Notebook of 1725) shows that this alteration is one of a whole group of corrections in bars 44-6, made when Bach revised the toccata for publication, and that the revised version is musically superior. It is strange that Bodky should have missed the point so completely, for he prints both versions on p. 51; and it is most unfortunate that he did so, for he was thus encouraged to propose an intolerably fussy registration scheme (summarized on p. 320) with no fewer than seventeen changes for the right hand and fifteen for the left, not to mention two manipulations of the coupler, of which the second (at the beginning of bar 89) cannot be made effective by an unassisted player. Fussiness is a fault that runs all through his harpsichord registration schemes; it reaches its climax in the perverted logic of the twenty-seven right-hand changes suggested for the *corrente* of Partita VI, where the player would do much better to draw all the stops and get on with it.

Of the modern piano Bodky says that it has "very little in common with the old instruments. Furthermore, its superiority . . . is much more questionable than we have been led to believe, especially by those who have constantly assured us that Bach would have been sublimely happy could he ever have heard his compositions played on this miraculous instrument". However, "the situation is not really too bad" for clavichord works, even though "the relation between this instrument and the piano is something like that between a butterfly and a bat"; both instruments are sensitive to the performer's touch. Unfortunately he gives the pianist no advice, except to play "within the limits of *ppp* and *mf*, just as one would talk to oneself". As for the relation between harpsichord and piano, "there is none"; and he proposes only a heroic remedy: "Bach's major harpsichord compositions will have to disappear from the concert programs of our piano virtuosi". They should be played on the piano only for private study, and preferably not as solos but in home-made duet

arrangements, with harpsichord registration simulated by octave doublings. Some may agree that the remedy ought to be applied, and feel that the Goldberg Variations on the piano are an even more powerful soporific than Bach meant them to be; but the fact remains that the effect of an octave doubling on the piano is quite different from that of adding a 4 ft. stop on the harpsichord or organ.

The trouble is that one never knows what Bodky will say next. He is sound on ornaments, basely credulous on symbolism; scrupulously attentive to detail, and recklessly inaccurate; his arguments are usually weak, his conclusions often well worth considering. His book is very readable, and many an experienced Bachian would find it stimulating; but it can be used safely only by those who are already almost as well informed as Bodky himself.

W. E.

Harpsichord Manual. By Hanns Neupert. English translation by F. E. Kirby. pp. 105; pl. xvi. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 15s. 6d.)

Der Flügel Johann Sebastian Bachs. By Friedrich Ernst. pp. 86. (Peters, Frankfurt, 1955.)

Herr Neupert's little book made its first appearance in 1932; this is a rather stiff translation of the third German edition, published in 1955. Its four sections consist of a general outline of the harpsichord family; a more detailed historical discussion of its individual members; a review of some of the problems confronting a modern maker; and some very practical notes on harpsichord care and maintenance. Of these sections the most valuable are the third and fourth. The first and second are not always accurate or up-to-date, and they are marred by some play-footed translations. What is one to make of the astounding statements that "it is technically possible to strike [the psaltery] with a blunt clobber" (p. 10), or that "the [organ] keyboard seems to have disappeared for about a thousand years to be replaced by movable sledges" (p. 11)? The book has a short bibliography and sixteen half-tone plates.

A useful table on pp. 33-34 of Neupert's book lists the specifications of 148 early harpsichords, only thirteen of which possess 16 ft. stops. The most famous of these instruments, now No. 316 of the Berlin collection, has been used as a model for a very large number of modern harpsichords, since it is supposed to have belonged to J. S. Bach. It has two manuals, each with a five-octave compass from F' to f''' ; the upper manual has 8 ft. and 4 ft. stops, the lower manual 16 ft. and 8 ft., and there is a coupler and a harp stop. In his closely argued and most fascinating book Dr. Ernst blows things sky-high. He gives us ample reason for believing that this instrument is not in its original condition, that most of its characteristic features (not least, the 16 ft. stop) date from about 1850, and that for all practical purposes 16 ft. stops were quite unknown before 1750 or thereabouts, save for one or two freak instruments. His first chapters deal with the history of the four-octave C to c''' compass, and with its extension downwards by a fourth or fifth and upwards by a tone during the late sixteenth and seventeenth centuries. In the next chapter he demonstrates that the five-octave F' to f''' compass is basically characteristic of the

second half of the eighteenth century, and not earlier; he follows this with a discussion of the instruments listed in the posthumous inventory of Bach's goods and chattels, emphasizing that during the first half of the century two-manual instruments remained exceedingly costly and very rare. Dr. Ernst then discusses in detail the history of 16 ft. stops. He points out that one of the earliest references to an instrument with 16 ft. tone (Fleischer's 'Theorbenflügel' of 1718) describes an instrument with gut strings that cannot possibly be classed as a true harpsichord. The earliest surviving instrument with an original 16 ft. stop known to Dr. Ernst is the Hass harpsichord of the Belle Skinner collection (now at Yale University), for which he accepts the catalogue date of 1710. This date is certainly wrong, and almost undoubtedly a mistake for 1770, which brings it into line with the later eighteenth-century experiments of Hass himself, and of makers like Celson and Merlin. Dr. Ernst could have strengthened his arguments at this point by referring to the special Shudi harpsichords with a compass going down to *C* an octave below cello *C*; once again, these belong to the second half of the century (the earliest is dated 1765), and they have nothing to do with the Bach period.

Dr. Ernst reviews six other harpsichords now in Continental collections, made between 1683 and 1780, all today possessing 16 ft. stops. He is able to show with little difficulty that only two of these instruments (Hass, 1734; Merlin, 1780) were originally constructed with 16 ft. stops, and that all the others have been modified from an original layout of 8 ft., 8 ft. and 4 ft. His study ends with a short discussion of tuning methods, legendary and true. All in all a most refreshing book, warmly recommended to every maker or player of the harpsichord, and a good charm against the late Mme. Landowska's excessive partiality for sub-octave tone. T. D.

Die Tonsprachen des Abendlandes. By Hans Joachim Moser. pp. 307. (Merseburger, Berlin, 1960, DM.38.00.)

Exactly what kind of reader Professor Moser had in mind when writing his book remains uncertain. He refers vaguely to the "competent reader", but this will not do. If his competent reader is a scholar, he will be annoyed by the author's mixture of fact and fiction and by his resorting to doubtful sources in support of his assertions. If, on the other hand, he is the interested layman, the same strictures apply *a fortiori*, since being a layman he is incapable of assessing the value of Professor Moser's references. And yet the intention of the book, judged by its title, is admirable. We must unhesitatingly applaud any attempt to describe, comment upon and compare the various musical languages of Western nations.

To begin with, Professor Moser denies any desire to appear in the swim as a 'good European', and rather wants us to believe that his subject and the various attendant problems had occupied his mind since 1945 (a significant admission), and that their challenge was met by a number of essays of which the present book seems to be an expanded and newly formulated version. The contents of it are ingeniously arranged. There are ten 'essays' with a preface and a conclusion. They deal with the contribution of the various nations respectively, and are organized into larger units according to linguistic groups. These bear schoolmasterishly

pretentious Latin titles—we have the 'Nationes Germanicae' (including the German 'language-space' and the Germanic kingdoms (!) of Flemish Belgium, Holland, Denmark, Norway and Sweden), the 'Nationes Romanicae' in a similar sub-division, the 'Nationes Anglica', the 'Nationes Slavicae' and the 'Nationes Circumpolares' (outsiders?) comprising Greeks, Albanians, Magyars, Finns, Lithuanians, Latvians and Esthonians. The first essay discusses the 'European concert'. Towards the end of this introductory essay Moser attempts to divide the flow of European music into periods. The production of such speculative tabulation has always been a favourite pastime of the German *Kunstwissenschaftler* (including his *Musikforscher* brother). Alas, it is in the history of music that the question of periods is the most perplexing and debatable, and Professor Moser's contribution here is not particularly illuminating. Another question is the determination of what I should like to call the collective period style. For example, the reference to the Netherlands school, or the old Flemish style, connotes something fairly definite in the minds of most of us. I agree with Professor Moser that the music of this school and period shows certain quite distinct characteristics, the expression of not merely a one-sided Flemish musical nationalism but the aggregate of Burgundian, French, English and Spanish tributaries. Yet it cannot be disputed that its individual masters—Dunstable, Power, Ockeghem, Finck, Isaac, Josquin and Obrecht (names quoted by Professor Moser)—contributed also something uniquely personal, the essential idiomatic features of which are no longer quite so elusive to the student as they were a generation or two ago. Then there is the question of national 'hegemonies'. I am afraid I cannot attach quite the same importance to this as Professor Moser does, even though his dialectical approach, which considers a nationalistic phase to alternate with a 'universalistic' epoch, is not without ingenuity. I should be inclined to agree if the principle applied exclusively to the historic perspective of larger units: but it is noticeable in the development of one and the same composer, too—Stravinsky comes to mind immediately as an obvious example.

The 'national' chapters are of varying quality. Professor Moser is obviously at his best on his home ground and his erudition is nowhere better in evidence than here. Nevertheless we should have thought him capable of giving a much more closely reasoned answer, supported by objective musical facts, to the question of what constitutes the specifically and essentially German in music, than the reference to the primacy of emotion and content over form. As for his other point, he could have made a valuable contribution by discussing the objective reasons for his belief in the German inclination to favour instrumental music. But the reason he gives—the insufficiency of the verbally concrete to express the innermost of the heart overcome by emotion (does he mean text-conditioned vocal music?)—is almost meaningless in a musical context. After briefly discussing the assertion of national traits (*Deutschtum*) in relation to the various musical elements, e.g. rhythm, harmony, instrumental colour—which he should have done at length and with as many musical examples and other objective documentation as possible—he reverts to religious and philosophical speculations and æsthetic considerations in seeking an explanation.

In the subsequent chapters we begin to notice certain unpleasant features. Although Professor Moser goes out of his way to deny a nationalistic or even chauvinistic intention (I dare not use the word 'bias'), we encounter references to German supremacy with increasing frequency. First, there is a slight and muted 'racialism'. In another context this would perhaps pass unnoticed; but I confess to be suspicious in the case of this particular book and this chapter (France). Is there any need to refer to the contribution to French music of 'Israelites' like Halévy, Dukas and Milhaud? Then there is the German contribution. We are asked to accept that Franck's stature is due to his German ancestry; and the most valuable germinal impulse received by the new French music (the epoch of Fauré and Debussy) is supposed to have come from German chamber music imported by visiting ensembles and intensely studied at the composition classes of the Conservatoire. Professor Moser considers the dance element to be the essence of French music and hence the conspicuous role of rhythm and metre in the French musical language. His main proof, of course, is the cult of the ballet in the *grand siècle*. But I must disagree when he observes that the sensation caused by the Diaghilev Ballet in the French capital was due to the French 'dance sense'. Diaghilev's immediate success was due rather to the novelty of the music, the breeze of fresh musical air and the promise of new possibilities which opened before the eyes and ears of indigenous musicians stagnating in post-romantic and impressionistic attitudes. The typical trait of Italian music is, of course, sensualism, which is somehow made to appear in an unfavourable light compared with the sober and 'correct' German spirituality. The undeniable dramatic gift of quite a large number of Italian composers appears to have been stimulated by German influences. It is even suggested in all seriousness that there may have been a drop of German blood in Monteverdi. Were his ancestors originally called Grünberg?

Since I can claim some familiarity with East European, particularly Hungarian, folk music, I have serious doubts about the chapter dealing with the 'circumferential' nations. Professor Moser supports his discourse on Hungarian music with references and music examples from Möller's 'Das Lied der Völker', a monumental collection of spurious folksongs whose editorial shortcomings were demonstrated by Bartók. It was only to be expected that Professor Moser would ascribe a leading role to *Deutschtum* in the musical development of the small nations. There is more truth in this assertion than meets the eye—even though not in the sense intended by him. Kodály, in his lecture at Oxford last summer, referred indeed to the stimulus which the German musical hegemony exerted on the development of the national schools: but it was against its oppressive influence that the national traditions began to be asserted, leading to the formation of one of the most fruitful movements in the concert of European music.

The English reader is bound to raise his eyebrows at the 'Nationes Anglicae'. What exactly is demonstrated, for instance, by showing Professor Gerald Abraham under the heading 'Isle of Wight', apart from indicating that he was born there, only Professor Moser could tell. Like its precursors, the final chapter, if not outspokenly obscure, is less definite in its conclusions and statements than one might expect. Professor Moser

talks of the "white man's music" and exhorts us to investigate, in similar fashion, the yellow, red and black man's contribution—no doubt a praiseworthy undertaking. This is a curious, and often exasperating, book. Professor Moser's knowledge and learning is never in doubt: whether his scholarship could have been more adequately organized is another question. The number of misprints is disturbingly large; but there is an excellent index in four parts, for titles, subjects, places and peoples, and names.

J. S. W.

Accompagnamento Gregoriano. By Mons. Celestino Eccher. pp. 209. (Desclée, Rome, 1960.)

There are occasions when, with a vast crowd singing the Creed or a stirring hymn, an exciting organ accompaniment can do much to hold the voices together and add to the nobility of the general sound. There are also occasions when a judicious selection of stops will help and even improve the vague sounds of a few worshippers. In general, however, we think of Gregorian plainsong as essentially unaccompanied and as music which is hampered rather than assisted by the organist. It may well be that our purist ideas are a little in advance of actual practice: in fact so many favourite romantic views on early music have been proved false that one proceeds with considerable caution, and views which are generally acceptable become suspect. I think it is most unlikely that plainsong was sung consistently unaccompanied: in fact, there does not seem to be much consistency at all, apart from the fact that certain interested persons imposed a certain version on Christendom—a magnificent feat, but one which allowed a great variety of interpretation despite the general desire for uniformity. We cannot, therefore, raise our eyebrows too high when yet another manual of instruction in the art of accompanying plainsong appears, especially if this has leanings towards a satisfactory solution. Most of the existing manuals or examples of plainsong accompaniment are deadly dull with a depressing desire for tonic and dominant at all costs. In the days when I had to accompany the chant I found a convenient Debussy formula which allowed one chord for a whole antiphon—a completely satisfying refuge for me, if a little disconcerting for the choir. It had the merit of not interfering with the natural flow of the chant while remaining musically logical. Monsignor Eccher does not produce anything as radical as this, but he does give us some sound principles which lead to a Vaughan Williams type of wrong-note harmony which is most refreshing—especially as the chords change only when absolutely essential. Thus he keeps the bounds of ecclesiastical propriety while retaining an unwanted freedom from stodginess.

The book is divided into three parts. In the first he discusses the general grammar of plainsong—the method of writing and the question of rhythm together with an interesting diversion into the expressiveness of the melodic line. This is commendably short—a mere resumé, which is all that is really necessary, especially in view of the serious controversy surrounding the rhythmic question. The second part is concerned with the building up of an adequate technique for accompaniment, considered harmonically and rhythmically and finally modally. He has extremely

interesting examples of work done under different conditions, i.e. the number of parts change according to the mood of the piece to be accompanied. A simple piece may need only two parts, where something more elaborate or important may deserve four—an interesting and useful idea carried out with considerable skill. The third part is concerned with style and is packed with most apposite examples. Only in the appendix, where the author speaks of the organist using Gregorian melodies as a basis for improvisation, does he falter. The examples he gives here would perhaps do credit to a first-year student of strict counterpoint, but as examples of music in the 1960's they are lamentable. Modal accompaniment is one thing, free organ improvisation is something very different. However, as this is by far the best book on the subject to appear so far one must not quibble too much. It is definitely a work of practical instruction. Each small paragraph, mostly of only four or five lines, is numbered and the whole book has the air of a highly condensed manual of information. One must therefore approach it in this spirit. It could well be translated into English: in the English-speaking world there are many organists who would profit by reading it.

P. E. P.

Capellae Sixtinae Codices musicis notis instructi sive manuscripti sive praelo excussi.

Ed. by Josephus M. Llorens. pp. 553. (Biblioteca Apostolica Vaticana, Vatican City, 1960.)

This catalogue is one of a long series of 'Studi e Testi', issued by the Vatican Library. It is one of the rare musical volumes and contains some very useful information. The Spaniards, following the splendid example of Monsignor Anglés, have produced some excellent catalogues and books of reference about music in Spain. This is the first volume of the Vatican Library collection, known for reference purposes as the Sixtine Chapel Collection, in an up-to-date catalogue. Previously Haberl and also Baini had investigated, catalogued and printed various pieces not only from this special collection but also from others. Here we have the industrious workings of a musical archivist, following the lines of other Spanish catalogues—notably the splendid Madrid catalogue by Anglés. The value of a work of this kind, apart from the fact that one knows where certain manuscript or printed music is to be found, is in discovering the general predilections of the Papal Court with regard to its music: the popularity of some composers, the absence of others, and the number of hangers-on and pale imitators whose names even are completely forgotten. It is not likely that any of these will be discovered as a neglected genius. The collection centres mainly about the sixteenth century, with a fair representation of the fifteenth-century Netherlanders from Dufay to Josquin, and a sprinkling of seventeenth-century composers more or less ending with Scarlatti and Jommelli. Dufay and Josquin are quite adequately represented—which is not surprising considering the general esteem in which they were held, but Obrecht and Okeghem fare less well, and Lassus barely appears. Morales and Guerrero are quite well represented—especially with their printed volumes between 1544-1570—but obviously there is a considerably larger collection of both manuscript and printed works of Victoria. Of the Italian school, there naturally exists an enormous

quantity of the Palestrinian music with two fairly generous portions of Festa and Nanino, the works of the latter being all in manuscript. The volume has some attractive pictures of selected manuscripts at the end.

One is tempted to explore some of the unknown names, but in general, considering the number of rather second-rate composers, the conclusion must be that this would be rather a waste of time. In any church collection a lot of rubbish is bound to be used and saved from time to time, and it would seem that a good deal of this kind of music is here. The author has done us well in his index, which is a model of cross-reference and clear layout. This is definitely a library book or one for the scholar interested in church music of the sixteenth century—or the historian who might like to draw conclusions from records of church practice and the choice of music at certain periods.

P. E. P.

Music, Sacred and Profane. By Erik Routley. pp. 192. (Independent Press, London, 1960, 12s. 6d.)

The sub-title of this book, 'Occasional Writings on Music, 1950-58', indicates a welcome limitation to the apparently boundless scope suggested by its title. The author's intentions are further illuminated by the knowledge that most of the articles which it contains were originally written for Congregationalist journals. At the very beginning there is a reference to "we of Congregationalism, distinguished in exposition, in oratory, and in scholarship"; and it may be said at once that on the evidence of this book alone Dr. Routley shows no lack of these qualities. (Even oratory is not neglected, for two of the chapters began life as addresses.) It is a pity, though, that the phrase quoted should occur in his least satisfactory article—that on 'Music and Churchmanship'. Whether we agree with Dr. Routley's view of the Church or not, there is something rather far-fetched about the analogy he draws between the "three categories" of music, "which we can conveniently call the Rhetorical, the Solitary, and the Intimate", and the corresponding states of Church life. Moreover, however much we may admire the energy with which this analogy is developed, it cannot be denied that it leads to too many vague generalizations and tendentious statements; for example, that "Beethoven's latest string quartets are commonly acknowledged to reach heights which even Palestrina never scaled". Little is achieved by making such comparisons.

The Nonconformist bias is maintained in the twelve 'Texts for Church Musicians', and in the series of four articles on 'The Puritans and Music'. Clearly such a matter as the disadvantages of the arrangement whereby a Church choir faces the congregation is of purely domestic importance. And yet there is much interesting information here, and much valuable advice for the Church musician in general. Above all there is the constant battle against mediocrity in music for worship, which runs through the whole book and which is of universal relevance. Curiously enough the best chapter of all is the text of an address given to a Roman Catholic audience on 'Hymns: an Adornment of Piety'. This is a masterly summary of the history of one of Dr. Routley's favourite subjects, and an illumina-

ting commentary. Finally there is the series of twelve articles linked together under the heading from which the book takes its title. Here a sense of humour is taken to be "the very heart of genius", Rachmaninov's compositions are described as "holiday music", and the surface of a variety of other topics is gently touched.

This is not a book to be read straight through, but to be taken down from the shelf at odd moments. So treated, it is capable of giving both pleasure to the mind and comfort at any rate to the Puritan soul.

J. A. C.

Melancholie und Musik: Ikonographische Studien. By Günter Bandmann. pp. 196. (Westdeutscher Verlag, Cologne, 1960, DM.26.00.)

The sub-title of this book is a useful indication of its major interest. About one-third of the contents is devoted to black-and-white reproductions of works of art and, in addition, there are six colour plates distributed in the text. Obviously the author's main interests lie in the history of the visual arts and the symbolism encountered in the works of such artists of the Renaissance as Dürer, Cranach and Castiglione. No proper discussion of music and melancholy could take place without reference to the famous monograph devoted to Dürer's 'Melencolia I' by Erwin Panofsky and Fritz Saxl, and Dr. Bandmann acknowledges his debt to this work in the preface of his book. But his study is not restricted to the fifteenth and sixteenth centuries; it ranges from the early Notre Dame School of the thirteenth century to Rembrandt. In regard to the former, music historians will enjoy another opportunity to view the facsimile of Perotin's magnificent *organum quadruplum* 'Viderunt' (made familiar by Adler's 'Handbuch der Musikgeschichte') and, in addition, the handsome visual representations of the three aspects of music which face the score in the original Florentine manuscript. The three-fold division—the music of the spheres (*mundana*), vocal music (*humana*) and instrumental performance (*instrumentalis*)—is well-known from the treatises of the period. Yet the contiguity of the miniatures and the score gives an indication of the immediacy and pertinence of a belief which might otherwise appear as merely bookish. Nor is the author ignorant of specialized literature. In connection with this reproduction he refers to an article by Handschin in the *Zeitschrift für Musikwissenschaft* of 1926-27, and in other respects his frequent, full bibliographical references are nothing short of formidable, combining as they do a variety of fields of learning. The printing is of a commendably high standard of accuracy, though the illustration referred to on p. 128 is plate 59, not 64.

It remains to be stated that this interesting and informative book does not make its appeal primarily to readers who are exclusively interested in music, since it does not deal with music *per se*. Rather, it uses the art of music as a means of investigating the intellectual currents of Europe at a time when ancient and Christian philosophy were a common heritage. To all those who are curious about the vistas which the sister disciplines of musical history reveal this work will prove a welcome addition to the bookshelf.

F. W. S.

REVIEWS OF MUSIC

COLLECTED EDITIONS

Lechner, Leonhard, *Werke*, Bd. 12: *Historia der Passion und Leidens unsers einigen Erlösers und Seligmachers Jesu Christi*, ed. by Konrad Ameln. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 13s.)

The various sections of this work are founded upon an early plainsong setting of the Passion, but nowhere does it become a *cantus firmus*. Lechner had an assured contrapuntal technique, no doubt accounted for largely by the fact that he was a chorister under Lassus, many of whose works he later edited and published. He uses the upper register of the voices most effectively at dramatic points in the text, and in a few instances, such as the crowing of the cock, his figuration is colourful and descriptive. The four voices are often reduced to three and two parts, and always so before the words of Christ, thus giving these added significance. The text is in German and there are no expression marks.

B. W. G. R.

Morales, Cristóbal de, *Opera Omnia*, Vol. V: *Motetes XXVI-L*, ed. by Higinio Anglés. (Consejo Superior de Investigaciones Científicas, Rome, 1959.)

We have had to wait rather impatiently for the fifth volume in the series of Morales's works, but Monsignor Anglés apologizes for unforeseen difficulties which have held up the publication and promises us further volumes rather more speedily. Indeed he goes so far as to give a list of the contents of the future numbers, which, in view of his terrifying industry, probably means that the other five volumes are more or less ready for the printer. This is good news, because there is much of interest to come, and a really critical analysis and appreciation of Morales's stature as a composer is not possible until all his works have been examined. When Monsignor Anglés accepted the appointment at the Pontifical Institute in Rome there was no little speculation as to the future work of the Instituto de Musicología in Barcelona. It is good to know that the move has meant two centres of production, with Morales being brought out in Rome and Guerrero in Barcelona, and considerable plans for new names to be added to the list. But it would seem that the frequently asked for and now tentatively planned edition of Victoria will be a long time coming. This perhaps is not so much of a pity as would appear on the surface, and the Spaniards are to be commended for putting first things first. Without a proper study of Morales and Guerrero and others, a real appreciation of Victoria's achievement would not be possible. Secondly, I do not believe that the Pedrell edition of Victoria, upon which I am basing my own critical study of his music, is very faulty: neither do the experts in Barcelona, and for that reason the definitive edition will wait until the earlier period has been more thoroughly examined.

The present volume is another selection of motets, arbitrary of course,

since there is no possibility of arranging Morales's work chronologically, at least for the time being, and Monsignor Anglés has given us, as before, a wise choice and range. There are two for three voices, one of which is the well known 'Puer natus est'; the other, a setting of 'Tu es Petrus', mirrors the form of the first, even down to the resounding Alleluias. There is no doubt that Morales had a good share of the Netherlands brilliance in setting passages for few voices, as his Masses and Magnificats show, and a proper understanding of the value of lightening the texture, especially in a longish work. It has always been a matter of conjecture to me why a man of Palestrina's eminence, for example, should have bothered to tinker with some of the passages in Morales's Magnificats, adding parts which obviously the composer did not want and which so far from adding any further lustre to the work rather spoil it by disarranging the original plan.

The four-part motets, of which there are fourteen examples here, are for the most part on rather sombre themes, relieved by various antiphons to the Blessed Virgin. This applies also to the following section of nine five-part motets. But as this is a general trend among Spanish composers, we are rather on our home ground. What is perhaps interesting is the number of unusual or even unknown texts which have been selected for treatment. This question of the choice of words is one which needs careful consideration. No composer of this period could be so carefree that he could search out quite unknown words—or most unsuitable words—and set them for, sometimes, long musical expression. In fact, the more one delves into religious musical history, the more is one convinced that at no time could the genuine religious composer even afford to do anything but follow the wishes of his patron—whoever that patron may have been. In this particular case it would be most interesting to find out why Morales seems to have gone out of his way to choose the most unlikely and unacknowledged texts for his motets. He was a vastly independent and sometimes highly irascible character, and it may have been that out of sheer perverseness he set texts which could have had only very vague liturgical allusions to the services he attended or was expected to write for. I feel very strongly, however, that a character such as his would have reacted in a quite different way, and that, in fact, these are particular texts set for very particular occasions. There seems to be no doubt whatsoever about his standing in Rome at the time. Indeed, although his music does not seem to have reached Spain very quickly, at the same time the earliest Spanish theorist Juan de Bermudo refers to him many times in terms of awe as the light of Spanish music in the 'Declaración de Instrumentos musicales' (1555), and since this is a compendium of musical knowledge over some years, one must assume that the origins of the book go back to 1545 at the latest. There is no real reason even to call in Spanish evidence, as there is plenty to show that Morales was a great figure in Roman circles from 1535 onwards.

With regard to the music itself, one has to be fairly cautious. No voice at the moment can pronounce with ultimate authority on the tremendous impact that Spanish composers may have had on others in the early sixteenth century, but it has become fairly clear that Morales is no insignificant figure in this impact. His themes are clear, precise and unusually apt for the phrase in question. His methods of working are not

so much erudite as convenient. He is no pedant; in fact his three-part procedure would make many a harmony and counterpoint professor give up hope; and he rather loves his imitation and, of course, his final grand slam with canon at the fifth and so on. But there is no denying the fact that he feels his text very strongly and that the music moves beautifully with the words and does bring about a satisfying unity of technique with great sensibility and aptness of phrase.

P. E. P.

ANTHOLOGIES

Four Hundred Years of European Keyboard Music, ed. by Walter Georgii.
The German Solo Song and the Ballad, ed. by Hans Joachim Moser. (Arno Volk, Cologne; Oxford University Press, 1959 & 1958, 35s. each.)

These two volumes are part of a vast anthology of music to be issued by an impressive list of editors, mainly German. It is perhaps better not to discuss them from the teacher's viewpoint. One has the horrid vision of thirty-three yellow volumes lying in every educational institution in the world and ultimately forming the corpus of known or ought-to-be-known music. Suffice it to say that these two volumes at least are well worth having for what they contain. The ballads in the song volume are also German, the non-German songs appearing in a separate volume. Picking out plums is invidious and perhaps not useful, but Erlebach is represented in what amounts to a cantata-movement of notable liveliness, and there is a lovely duet by Thomas Selle. In the latter stages there is the familiar difficulty of weighing availability and representative completeness. Customers must in this case be prepared to pay for very familiar songs by Schubert (even 'Who is Sylvia?'), Brahms and Wolf.

The keyboard volume is at greater pains to avoid the obvious but falls into the other trap. Why should the sole Debussy piece be 'Clair de lune' and the sole modern English piece be by Cyril Scott? Hindemith too might well complain at being represented by the first movement of a sonata which obviously has not the weight to stand by itself. He considers these things carefully—so should his editor. There is just room for the nine bars of Schönberg's Op. 19, no. 2, but no representation whatever of Bartók, whom one would have thought both important and playable. Nevertheless, here again the earlier pieces are very well worth having, though most would be available elsewhere in a fairly well-found library.

I. K.

CHAMBER MUSIC

- Bautista, Julian, *String Quartet* No. 3. Miniature score. (Ricordi, Buenos Aires, 1959, 7s. 6d.)
 Benjamin, Arthur, *String Quartet* No. 2. Miniature score. (Boosey & Hawkes, London, 1959, 8s. 6d.)
 Lutyens, Elisabeth, *String Quartet* No. 6, Op. 25. Miniature score. (Mills Music Ltd., London, 1960, 4s.)
 Trunk, Richard, *String Quartet*, A minor, Op. 80. Miniature score. (Leuckart, Munich & Leipzig; Novello, London, 1958, 10s. 6d.)

The best of this batch is Elisabeth Lutyens's quartet, which has been published before in *The Score*. It says something fresh, imaginative, civilized, precise and beautiful. The number of composers in England today whose work matches hers in distinction, musicality and invention could be counted on the fingers of one hand, and the neglect of her music by publishers and performers, when so much worthless music gets played and printed, is hard to account for. It is good to see Mills Music doing something about it. Arthur Benjamin was one of those who could match her in musicality but had not the distinction of musical thought nor the invention, at least not in 'serious' work. His second quartet, like everything he produced, is brilliantly written and technically masterly, but it is more fluent than original. Bautista's quartet is a similarly fluent and accomplished but undistinguished work in an eclectic, harmonically fruity idiom indebted to Milhaud, among others. Trunk's quartet is indebted more to Brahms, and although well done is an anachronism.

C. M.

CHORAL MUSIC

- Bliss, Arthur, *Birthday Song for a Royal Child*, for S.A.T.B. (unaccompanied). (Novello, London, 1960, 1s. 6d.)
- Cox, David, *Songs of Earth and Air*, for S.A.T.B. (unaccompanied). (Oxford University Press, 1960, 3s. 6d.)
- Erlebach, Philipp Heinrich, *Lobe den Herrn, meine Seele*, for S.A.T.B., strings and continuo, ed. by Otfried von Steuber. Score. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 12s.)
- Hassler, Hans Leo, *Missa octo vocum*, ed. by Bruno Grusnick. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 10s. 6d.)
- Martin, Frank, *Le Mystère de la Nativité*, for soli, chorus and orchestra. Vocal score. (Universal Edition, Zürich, 1960, £3 10s.)
- Mortari, Virgilio, *Requiem*, for soli, chorus and orchestra. Vocal score. (Universal Edition, London, 1960, 35s.)
- Nelson, Ron, *The Christmas Story*, for narrator, baritone solo, chorus, organ, brass and timpani. Vocal score. (Boosey & Hawkes, New York, 1959, 8s.)
- Schütz, Heinrich, *Litania*, for S.S.A.T.T.B. and organ, ed. by Christiane Engelbrecht. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 13s.)
- Warren, Raymond, *The strife is o'er*, for soli, chorus and organ. (Novello, London, 1960, 3s. 6d.)

The 'Birthday Song' is a fine, robust occasional piece, first performed on Prince Andrew's birthday. The clear vocal writing catches admirably the child-like freshness of C. Day Lewis's poem. One could not say that David Cox's songs were unimaginative but one might complain of sparseness and a lack of eloquence, except in the third piece, 'Harvest Home', which deals with more mundane things than the other three and has a human ring about it. The cyclic element is assured by thematic motives which connect all four pieces. The Erlebach cantata is not a distinguished work but it has a healthy vigour about it and some variety is

achieved by the alternation of solos and choruses. The strings play throughout, and one of the tenor solos is accompanied by continuo and two violas (*violette*) without violins. The Mass for double choir by Hassler is finely wrought stuff—a mixture of eight-part homophony and counterpoint, and of double choir antiphony. The editor says in his preface: "The essential character of the music for more than one chorus of the Gabrieli-Hassler-Schütz period does not lie in its polyphony but in the spatial division of sound. . . . If possible, instruments with contrasting tonal colours should be added to the two choruses . . ." It is regrettable that opportunities of acting on this advice are so rare.

If craftsmanship were the sole criterion Martin's formidable work would command an exalted position. It is impossible to give a reasoned opinion of it by way of a vocal score: it is scored for a large orchestra and there must be some magical moments in the work which are not apparent in a pianoforte reduction (unfortunately I did not hear the London performance). Certainly from the vocal score it is difficult to imagine that one would come away from the one-and-three-quarter hour's performance with a memorable impression. It is perhaps the angularity of the vocal melodic lines and the abundance of chromaticism which are the most tedious characteristics of the work. The composer often uses spoken declamation with an orchestral background—a process which is seldom more than a distraction. Two choruses are employed—a large one and a small one—and these enjoy the most effective moments of the work, probably because the composer is more accommodating towards them, and because their more vocal lines offer relief from the ruggedness of those assigned to the nine soloists who are required. The handsome 15 in. × 10 in. vocal score is a reproduction of the composer's own manuscript—wonderfully clear and fabulously expensive. Mortari's 'Requiem' is a curious mixture of ancient and modern, but the composer pays great attention to every vocal line and achieves his climaxes with much skill (particularly in the Sanctus). Its main harmonic weakness is that it becomes bogged down on interminable pedals.

The introduction to Ron Nelson's 'The Christmas Story' tells us that its outline "is based on the seventeenth-century setting . . . by Heinrich Schütz, although the music and mood are entirely different". It is useful to be told the first part of this quotation, as one would certainly not have guessed it, and unnecessary to be told the latter. The work has little to commend it, least of all the few bars of organ music which act as 'background' for the spoken narrator's part and are to be repeated 'till ready'. In Schütz's 'Litanía' the verses are sung by Soprano I and the responses by the remainder of the choir (S.A.T.T.B.). The responses are, with slight exceptions, homophonic, and, as one would expect, the repetitive nature of the text is reflected in the music. There is an instrumental bass throughout, which has been 'realized' in this praiseworthy edition. In the preface the editor points out the close relationship between Schütz's 'motto' phrase and 'Lasciatemi morire' from Monteverdi's 'Lamento d'Arianna'. R. Warren's 'The strife is o'er' is an unpretentious cantata for Easter: much of it is very effective—its style is original without being aggressively so. It comprises choruses, recitations, duets and trios, and is based loosely upon the well-known hymn tune.

B. W. G. R.

HARPSICHORD AND ORCHESTRA

Corrette, Michel, *Concerto*, D minor, Op. XXVI/6, ed. by Hugo Ruf. Score. (Nagel, Cassel; Novello, London, 1959, 21s.)

Corrette's concerto now appears in the Musik-Archiv series of lesser-known works demanding only moderate performing resources and attainments. The preface is the most interesting section of this 'music without qualities': it gives contemporary instructions for organ registration and mentions the dispensability of the flute and, for that matter, all the other instruments as well. Even if heard more than once these three diverting movements will scarcely be remembered. J. D.

HARPSICHORD SOLO

Boismortier, Joseph Bodin de, *Quatre Suites de Pièces de Clavecin*, ed. by Erwin R. Jacobi. (Leuckart, Munich & Leipzig; Novello, London, 1960, 15s.)

Byrd, William, Bull, John, & Gibbons, Orlando, *Parthenia*, ed. by Thurston Dart. (Stainer & Bell, London, 1960, 12s. 6d.)

These volumes give rise immediately to two considerations; one is of notation, the other of cost. Boismortier's text poses no problems if presented exactly as in its first engraving, except for some changes of clef: all ornaments and repeat signs can be advantageously preserved in their original form. This editorial procedure is by and large all that eighteenth-century music needs; but to hope for similar clarity and acceptance in applying these principles to music *c.* 1600 would be optimistic, to say the least. Thurston Dart's edition of 'Parthenia' is in usual accordance with his transcription technique, and it is reasonably good for both study purposes and practical use—but not ideal for either. From the musicologist's point of view there is not always information about original bar-lines in the course of a passage that has been re-barred by the editor, and although the 'Notes on the Text' are very detailed (but not always accurate—see No. 5, bar 15, and No. 8, bar 14 [*sic*]), a number of mistakes have crept into the text itself. Both student and player will find the editorial accidentals difficult to distinguish from the original ones on account of the small print: I much prefer the technique of placing editorial accidentals above or below notes, and distinguishing original and added bar-lines, applied by Kurt Stone in his edition of this work (Broude Brothers, New York). It seems that producing a musical text, faithful to the original and thoroughly practical, involves considerable expense, and in the long run there is no advantage in cutting down on this. The Boismortier volume is produced, not extravagantly but with some style, including three pages of facsimile and the editor's introduction in three languages; 'Parthenia', by contrast, appears something of an austerity production.

It is surprising that until the present volume there has been no modern edition of Boismortier's four suites, Op. 59, as the music is of a delightful nature, compact, technically stimulating but not ferocious in its demands. There is also the consideration that these pieces stand near those of Couperin and Rameau, with which they have much in common, not least

the style of the titles—'La Sérénissime', 'La Flagorneuse', 'La Veloutée'. The French suite of Chambonnières has by now undergone several transformations, and although the first of Boismortier's suites has *allemande* and *sarabande*, and the second *courante* and *gigue*, these forms are chosen more out of whimsical preference than structural necessity. Most favoured is the *rondeau* form, in which nine of these eighteen pieces are written; either in its simple state, involving a repetition of the opening section after each of the *couplets*, or varied, as in the gentle animation of 'La Puce' or the not so gentle high spirits of 'La Rustique'. The collection, faultlessly edited, is to be highly recommended—particularly for good pianists who want to learn the harpsichord.

Of 'Parthenia' it is difficult to know what to say; containing decidedly not the best of Byrd and Bull, and with Gibbons an astonishingly over-rated composer, this collection probably exceeds its worth in having the reputation of being the first publication of English keyboard music. The new edition contains some interesting notes on William Hole, the engraver, and the early history of the book; it is suggested that Byrd and Gibbons composed their pavaues for the Earl of Salisbury following the death of Robert Cecil in 1612. Dr. Otto Erich Deutsch's remarks about the picture on the title-page of the original 'Parthenia' are included, but unfortunately the picture itself is not reprinted. This is a comparatively small collection of music, and as fifteen of the twenty-one pieces are pavaues or galliards it is somewhat restricted formally. The most famous pieces, the pavaues (and galliards) for the Earl of Salisbury, are in some ways the most appealing, but Byrd's fine pair for Sir William Petre are altogether much stronger. Gibbons's 'The Queenes Command' presents a combination of harmonic and melodic variation with tremendous energy and brilliance—and splendid instrumental percussiveness through using the wide reaches of the keyboard—but his esteemed 'Fantazia of foure parts' is a weak and protracted application of the style of Sweelinck without its cogency.

I have been through this edition in detail, and would emphasize that it is thoroughly serviceable; the following criticisms arise in no way from captious intent, and I shall not give a proof-reader's list of errors. Mainly I am critical of the use of *musica ficta* and its notation. In No. 2, bar 52, I am strongly opposed to the F \sharp , and it is difficult to disregard the sign although it is visibly editorial. Other similar instances are: No. 14, bars 26 and 28; No. 15, bar 12; and No. 19, bar 6. The editorial changes made are detailed at the end of the book; many of these are perceptive and clearly right, but I am far from convinced by all of them. In particular, in No. 5, bar 5 it seems unnecessary to change the tenor for the sake of a mere quaver of consonant harmony; the last shake in No. 11, bar 61 is by no means necessarily a tone too low in the original—for comparison, the chordal implications of the trills at the beginning of No. 4 are not so cut-and-dried as we might like them to be—and in the present case there is a written F \sharp which the editor has ignored; the duple barring in No. 13 has obscured the galliard rhythm; the repetition of some long notes in No. 17 for greater melodic significance seems unlikely in view of the sustained organ-style of the texture. There are possibly a few hints to be taken from the harmony of some variations; while not all harmonic-variation pieces preserve a fixed chord structure (No. 14, for instance), there are some doubtful

cases where the harmony can help. In No. 15, bar 21 the harmony on the second minim should be A (major or minor) and the original almost certainly has a mistake in the printed G semiquaver; in No. 16, bar 10 there is a definite mistake in the original, and possibly the second right-hand chord is a harmony of F.

It only remains to say that Thurston Dart has filled yet another gap in the keyboard repertory. Practical musicians of all attainments should acquire this volume and, far from just knowing all about 'Parthenia', come to learn the music. J. D.

OPERA

Mozart, *Zaide* (*Das Serail*). Vocal score. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 47s.)

In his last years in Salzburg Mozart wrote a German *Singspiel* dealing with the love of Gomatz, a captive Christian slave, for one of Sultan Soliman's women of the seraglio. The importance of this work of 1779-80 as a preliminary study for 'Die Entführung' has always been obvious, though in itself 'Zaide' (as André called it) is disappointingly incomplete. Mozart's autograph (K. 344, Einstein 336b) lacks title, overture, finale and the connecting spoken dialogue. As a result of these deficiencies successive editions of the work have appeared since 1838, each one an improvement over its predecessor, and the editor of the present one has taken apt advantage of the three which preceded it. We are fortunate in possessing the composer's manuscript, which is at present lodged in the Westdeutsche Bibliothek at Marburg. On the basis of this autograph Johann André published the work in 1838, in orchestral as well as vocal score. André himself composed the missing numbers and provided the missing literary dialogue in collaboration with C. Gollmick. A more scholarly text was offered by Franz Wüllner in 1882 in the complete edition of Mozart's works. Based on André's score, this publication shared with the monumental edition of Mozart's works as a whole the distinction of being the most up-to-date expression of musical scholarship that had yet appeared. The second edition of 'Zaide' remained in this eminent position until 1957 when the 'Neue Ausgabe Sämtlicher Werke' offered an accurate musical text by F. H. Neumann (Series II: 'Bühnenwerke', Werkgruppe 5: 'Opern und Singspiele', B. 10).

This valuable folio volume has formed the basis for a much-needed practical edition. The gaps in the text and the music could be supplied only by supplementing Mozart's autograph. Students will be grateful to Werner Oehlmann for this performing edition, reduced to vocal score by Heinz Moehn. Both the 1957 and 1960 editions have profited from the researches undertaken since the first war, notably Abert's 'Mozart'¹ and Einstein's 'Textvorlage zu Mozart's "Zaide"'². As a result, we learn that Mozart's librettist Andreas Schachtner, trumpeter to the archbishop of Salzburg,

¹ 2 vols. (Leipzig 1919-21), i, pp. 763, 828 foll.

² *Acta Musicologica*, viii (1936), pp. 30-37.

based his work on an earlier libretto by K. J. Weiss, printed in Bozen (Bolzano) in 1779. The musical setting was made by Joseph von Frierberth. Concerning Weiss we know next to nothing, but Frierberth was chapel-master to the cardinal and prince-bishop of Passau. His main claim to immortality is that he transformed Haydn's instrumental 'Sieben Worte' into an oratorio, which encouraged the composer "es besser zu machen". For the present work his *Singspiel* has provided a connecting text which is undoubtedly a good deal closer to Mozart's intention than Andre's efforts of 1838.

There is no overture, but Oehlmann, in his prefatory note, suggests that the symphony in G, K. 318, may be played in its place. It is true that the symphony calls for four horns, whereas the score of 'Zaide' has only two: still, this suggestion, which was first put forward by Einstein, is eminently suitable. The finale presented another vexing musical problem. To any student of the subject it is clear that the quartet (No. 15) which concludes Mozart's autograph should be followed by some kind of happy ending. The predicament is resolved in the Bozen libretto of 1779 in the sudden discovery of brother and sister relationship and the Sultan's magnanimous decision to set the protagonists free to return to Europe. Oehlmann supplements the spoken dialogue of this scene with a thanksgiving chorus which repeats the music of the opening chorus (No. 1). It must be admitted that the result is inferior to the lovely vaudeville finale of 'Die Entführung'. On the other hand, the solution, reminiscent of Süssmayr's procedure in the 'Requiem', gives us a complete piece of music in a unified style, and this homogeneity is commendable. Mr. Oehlmann's edition is a sound and workmanlike job which should prove of great value to professional or amateur organizations interested in producing Mozart's minor dramatic works.

F. W. S

ORCHESTRA

- Cece, Antonio, 3^o *Concerto* for strings, piano and timpani. Score. (Ricordi, Milan, 1959, 15s.)
 Handel, G. F., *The Music for the Royal Fireworks*, ed. by Anthony Baines and Charles Mackerras. Score. (Oxford University Press, 1960, 16s.)
 Tcherépnin, Alexander, *Symphony No. 4*, Op. 91. Miniature score. (Boosey & Hawkes, London, 17s. 6d.)
 Walters, Gareth, *Divertimento* for strings. Score. (Oxford University Press, 1960, 10s. 6d.)

Few composers within the system of classical tonality ever had such fanatical devotion to the third, the basis of their chordal thinking, as to use it in endless melodic succession as well, yet the devotees of the fourth are oddly attracted to this tautology. It is a crudity unthinkable in Schönberg: whatever his concept of vertical and horizontal unity, in using a succession as unsubtle (technically, not evocatively) as the fanfare of fourths in Op. 9 he is careful to restrict its use to the definition of thematic material. Even Hindemith, though he uses superimposed-fourth chords with a frequency that does not follow from any of his theoretical premises, absorbs them into progressions of tauter or slacker

sounds and thus partially offsets his somewhat obsessive melodic fourths. This is a considerable achievement, for few sounds resist fluent harmonic movement more strenuously than his favourite aggregates of perfect fourths. With less adroit management, they become rigid units of sound, not quite poised yet vacantly uncertain of their destination. The approved antidote is a brave display of busy rhythm, and Cece's concerto is as full of neo-Baroque industry as it is of fourths. His borrowing, in the finale, from the scherzo of Bartók's second quartet (the ghost of its first movement has already made a fugitive appearance) breaks the spell of the fourths and provides some forward thrust, but the final rhetoric is incongruously naïve. Those who prefer playing to listening are certain to find the work stimulating.

Until recently an authentic 'Fireworks Music' score could have had little more than curiosity value. Yet this is a practical edition and, thanks to the remarkable development of wind instrument tuition in our schools, we can be certain that it will be used for many an enthusiastic performance —perhaps not always with a complement of twenty-four oboes. The editors have included the string parts which Handel added later, but their sympathies seem to be with the wind version (and the spirit of the music justifies this), so that they suggest reinforcement by flutes, clarinets, trombones and additional percussion. Indeed, so many alternative ways of performance and so many editorial amendments of dotted-note values and ornaments are offered that it remains a matter for admiration that the result, though evidently no *Urtext*, gives a clear account of what Handel wanted, not a whimsical or presumptuous re-composition by the editors.

Tcherepnin's symphony is dedicated to Charles Munch and has presumably been performed by him. It is difficult to find any more urgent reason for the performance of such music, elegant though it is, at a time when orchestras at last show some interest in the new music of our century (some of it now half a century old). This symphony belongs irretrievably to the past, yet its use of classical first-movement form (correct even to key relationships) is as stilted and unfunctional as its use of a twelve-note row and its derivatives in the episodes of the scherzo. (The sally which is intended here might be more diverting if the surrounding material rose above a chilling banality.) A three-movement scheme in which the finale is slow courts disaster, but in fact this is the most distinguished movement: a simple thematic shape over a marching bass is steadily inflated to an inordinate climax, interrupted by a furtively agitated episode, and returns chastened as background to a chorale. The design has been felt as a whole and is utterly convincing. Tcherepnin's orchestration is always skilful, though subject to too much domination by piccolo and E \flat clarinet.

A good amateur string orchestra will enjoy Gareth Walters's five-movement 'Divertimento'. It has something of Berkeley's textural economy and, in the first slow movement, his touching insouciance of progression. Elsewhere the modality, which on the first page seems so promisingly open to cross-fertilization, is too monotonously confined (e.g. the Mixolydian of the folkly second slow movement), and ideas that could germinate are too perfunctorily repeated.

P. A. E.

- Bialas, Günter, *Romanzero*. Miniature score. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 40s.)
- Mozart, *Fantasia for a mechanical organ*, K.608, arranged for orchestra by Matyas Seiber. Score. (Novello, London, 1960, 25s.)
- Stravinsky, Igor, *Concerto for piano and wind instruments* (revised 1950). Miniature score. (Boosey & Hawkes, London, 15s.)
- Tcherepnin, A., *Symphonic Prayer*. Miniature score. (Belaieff, Bonn; Boosey & Hawkes, London, 1960, 7s. 6d.)
- Walton, William, *Symphony No. 2*. Score. (Oxford University Press, 1960, 30s.)
- Wilkinson, Philip, *Shakespearean Suite*. Score. (Novello, London, 1960, 25s.)

While engaged in conservatoire and university teaching at Weimar, Breslau and elsewhere Günter Bialas (b. 1907) has consistently written chamber and orchestral music of modest total bulk but high average quality. Student groups and *collegia musica* have sometimes been in his mind, but the score for review needs a large professional orchestra and contains imaginative parts for glockenspiel, harp, vibraphone, guitar, harpsichord, etc. By thus suggesting consideration within concerts of at least national repute the work disarms indulgence towards a part-time composer; moreover Bialas's conscience earns the respect of a well-sharpened critical blade. He scorns cosy traditional harmony, has not joined the many German teachers who publish epigonic Hindemithian or serialist essays, and strains his limits as an artist instead of being content to show his facility as a craftsman. His 'Romanzero' reaches a fusion of astringent impressionism and symphonic development that just preserves tonality. We learn that the three movements respond "von dem Typ" of García Lorca's romances and ballads, "the atmosphere of his poetry and the manner of its construction". I shrink from translating the innocent-looking noun because I am ignorant about a possible correspondence between the processes of Lorca's verse and those of Bialas's composition—one can hardly say style—and the note gives no further clue except that the pieces are not based upon specific poems. An unusually good ear imparts to Bialas's instrumental textures a distinction which the suite hardly derives from carefully fashioned ideas, but it is safe to declare the music better than most that we have heard in the programmes of German conductor-composers.

Of the two Mozart fantasias in F minor-major the more familiar K.608 contains little that is exclusively idiomatic for any medium, whereas the main Allegro of the earlier K.594 is too deliberately 'ancient' and apt for a keyboard to suggest orchestral textures of 1780-90. There are passages in duet arrangements of Mozart symphonies and wind serenades, to say nothing of 'The Magic Flute' overture, which students must have found more recalcitrant than any met by Seiber during his masterly transcription from Mederitsch (the Prague opera conductor and Mozart admirer who also collaborated with Schikaneder; Mozart himself made the duet of K.594). Here is the work of a teacher whose death is indeed lamentable. Seiber has used only the instrumental forces of Mozart's last symphony and written only as many marks of bowing and expression as we should expect from Mozart. Without checking to see if the two horns

exceed the range which Mozart would have divided between one in F and one in an appropriate flat key, connoisseurs could hardly tell this orchestral version from an original.

The merits of Stravinsky's concerto for piano and wind instruments survive the contiguity of Bartók's tremendous sonata for two pianos and percussion, for the two fine works share a long-playing record which has proved commercially successful. A review of music that is admired by musicians who are not Stravinsky's thrifers would be otiose, but the gramophone record enables one to test the legend 'Revised version 1960' which appears on this pocket score along with 'Copyright 1924 for all countries' and 'Revised 1950'. If significant revisions were made between the recording and the score they elude careful listening. Tchérepnin's 'Symphonic Prayer' is his Op. 93, leading one to ask, as once of Miaskovsky's symphonies: "What, will the line stretch out to the crack of doom?" Effort produces the wilfully idiomatic, not the vitally personal, style, and the composer is not to blame if the gods withhold that most coveted gift. Tchérepnin was as bounteously endowed with other gifts as Prokofiev, and is himself responsible for spending them as if it were a duty to simulate youthful fecundity. No explanation of the title commends the solemn inflation of platitude which fills most of the work under review, nor removes regret that a composer whose work once contained wit enough for quotation lacks self-criticism towards more purposeful and concentrated expression.

Even when Walton has sought an effect of spontaneous exuberance he has worked slowly and self-critically. The style formed as soon as he came of age was no less personal for being recognized as an amalgam of insular and foreign vocabulary, well sprinkled with mannerisms. Without it the stream of music from this country would once have seemed somewhat sluggish, but its persistence has been deplored—I think unjustly; the new symphony contains more than outmoded rhetoric, and expression is not validly assessed by its relation to changes of taste. I once welcomed new works by Walton because they revealed the very terrain that I dimly imagined but lacked the skill or energy to invade. Though I have since admired later works for the same reason I still respect Walton's first symphony, warts and all, notably the slow movement in which the melodies are the most haunting and their treatment the most laboured. Where after a quarter of a century Walton supplies the mixture as before, time has enabled me to lose the unreasoning affection that would merely compare the size of doses, but it has also enabled me to recognize an uneasy augmentation of the ingredients. Walton's latest first movement is as fine as its predecessor—perhaps finer, for the energy is more sustained; the movement that follows is finely made from ideas which do not match their forbears in lyrical appeal; the finale—'Passacaglia: Theme, Variation, Fugato and Coda-Scherzando'—is unsuccessful where the old mixture is adulterated, and the passacaglia seems to be abandoned just as the fugue was in the first symphony. Both finales in Walton's symphonies present a series of symphonic studies rather than an integrated discussion of symphonic matter, but the first of them compensates for its waywardness by the impact of its parts—the opening, the abortive fugue, the detonations and splendid finish. Even so, when time has removed sincere

prejudices, Walton's second symphony will surely be reckoned one of the better ambitious orchestral works of our country and century. Meanwhile it answers its first critics by being least effective where its style makes concessions to their taste.

The only reason for Philip Wilkinson's title seems to be that quotations from various Shakespeare plays follow the names of movements. The suite is in traditional harmony and, as a whole, offers better orchestral music than most that is broadcast for theatre orchestra on various wave-lengths between breakfast and tea. The Fanfare-Prelude and Fanfare-Postlude which enclose three longer pieces would have been well served by contrasts of primary timbres after many Rimsky-Korsakov models. Professional competence comes nearest to distinction in 'Threnody', 'Scherzetto' and the piquant rhythms of 'Aubade'.
A. H.

ORGAN

- The Colours of the Organ*. Six Pieces by Modern Composers. (Novello, London, 1960, 8s. 6d.)
Anon., *Voluntary*, D minor, ed. by Watkins Shaw. (Novello, London, 1960, 3s.)
Brockless, Brian, *Prelude, Toccata and Chaconne*. (Novello, London, 1959, 4s. 6d.)
Cosyn, Benjamin, *Three Voluntaries*, ed. by John Steele. (Novello, London, 1959, 3s. 6d.)
Demuth, Norman, *Processional Fanfare*. (Novello, London, 1959, 3s.)
Gilbert, Norman, *Pieces for Four Seasons*. (Novello, London, 1959.)
Griffiths, Vernon, *Short Suite*. (Novello, London, 1959.)
Heilmann, Harald, *Diptychon*. (Breitkopf & Härtel, Wiesbaden, 1960, 8s.)
Milner, Arthur, *Galliard for a Festive Occasion*. (Novello, London, 1959, 3s. 6d.)
Two Meditations on Psalms. (Novello, London, 1960, 4s.)
Rowley, Alec, *Sonatina*. (Novello, London, 1959, 5s.)
Stanley, John, *Voluntary*, A minor, and *Voluntary*, G minor, ed. by H. Diack Johnstone. (Novello, London, 1959, 3s. 6d. each.)
Tynsky, Richard, *Phrygian Toccata*. (Novello, London, 1960, 3s. 6d.)

Novello's now produce organ music in at least four different series: 'Early Organ Music', 'Novello's Organ Music Club', the 'International Series' and the ordinary publications with the mauve cover and St. Cecilia window. The success of this enterprising scheme must certainly be gratifying for the publisher; musically, however, the results in all but the first category have been very disappointing, and it is no surprise that the pieces by Cosyn and the seventeenth-century 'Voluntary' are the only ones in this collection undoubtedly worth bringing into print. It is indeed a bleak outlook to conclude that this considerable quantity represents only a small proportion of the best of recent music sent in by composers. We may well consider what purposes are served in composing organ music today. Within the lurid spectrum cover of 'The Colours of the

Organ', Novello's suggest that the works contained in the volume have considerable value in a recital. Even allowing that the organ recital is, *sui generis*, the most dismal form of entertainment, these could not be other than damping to the spirits. The six pieces, each designed to show off a particular tone colour of the modern organ, range from insubstantial flimsiness to pretentious pomposity; of the composers only Arthur Wills seems to have taken much trouble over the problem of combining formal organization with the prescribed timbre.

The work by Brian Brockless is so well composed with regard to structure, style and sense of the organ that it is with the greatest reluctance I say it is not strongly original. Many of the ingredients of a good piece are here: atonal elements within an essentially tonal plan, formal clarity and balance in all respects and completely assured technique. However, for a piece in which melodic interest is so contrived the rhythm is drably monotonous. Demuth's 'Fanfare', transcribed from the original for brass instruments, is inexcusably tawdry; the organ's resources are so far ignored that a good deal of this could be played by one hand and an octave coupler. Gilbert and Griffiths have had their pieces published in the 'Club' series, which meets demands less stringent than those of this periodical. Arthur Milner's 'Galliard' suffers from the familiar complaint of inflation, while his 'Meditations' show a further extension of that worst of all forms, the religious tone-poem. Which all goes to show that, whatever may be one's feelings about the perplexing world of modern music, there is nothing to be gained from remaining in bland ignorance of new ideas.

Alec Rowley is refreshing after all this; the four short movements go just as usual, and the music seems to have been written as fast as it was imagined (which must have been very fast indeed)—there is an impression of spontaneity and some simple pleasure in this work. Of the remaining modern pieces Heilmann's 'Diptychon' consists of a short trio and passacaglia neatly sandwiched within even shorter sections comprising introduction, interlude and conclusion. Written tolerably well for organ, the music is so skeletally monotonous as to evoke no response. Much better is Richard Tynsky's 'Phrygian Toccata', which opens with a melodic major second but whose main thematic fragment passes through a minor ninth: could these poor maltreated modes be left alone? Consisting of an introduction and a cumulative movement, this piece has no particular claims to originality, but is exuberant, uninhibited and technically quite challenging. The plethora of accidentals—including an over-enthusiastic B double sharp on page 5, line 3—ensures that this piece must be learnt before it can be played.

It is the early music that evinces some natural suitability and purpose in writing for the organ. The voluntaries from Cosyn to Stanley recognize the modest but significant role the instrument performs in ordinary church worship. Cosyn's delightful 'Voluntaries' are lucidly presented by John Steele, whose scholarship sometimes outruns his musical judgments; the bass at page 9, bar 28 should surely retain the D on the second crotchet. Some of the suggestions for ornamentation are liable to be confusing, particularly if taken in conjunction with the remarks of Watkins Shaw and Diack Johnstone on the subject. On the whole I favour Mr. Shaw for a straightforward practical guide to ornamentation in English keyboard

music before 1700 but, crediting the performer with some musical intelligence, object to an editor's sprinkling the score with additional ornaments—which Mr. Shaw has done with this anonymous seventeenth-century 'Voluntary for Double Organ' in D minor. This is a fine piece, edited with customary thoroughness; the introduction should be studied, not only on account of the possible composer, but also for the musical considerations of the performer: not everyone will agree with all the changes in rhythm, nor with the alterations to the text, but they are all noted. I never quite understand why Stanley's compositions are so highly regarded; agreeable and melodious, they are tamely conventional and, with few exceptions, lacking the strength and originality of Handel and Greene. These two 'Voluntaries' are not among the exceptions; they are both in the form of an Introduction (diapasons) and Allegro (cornet and echo) and are pleasant enough in a somewhat characterless manner—a nice complement to Hinrichsen's productions of Op. 5. In general they are well produced, but with encrustations of editorial embellishments in the introductory slow movements, which can sound so dignified when played straight, without fuss.

J. D.

PART-SONGS

Janequin, Clément, 10 *Chansons*, ed. by Albert Seay. 'Das Chorwerk', No. 73. (Möseler, Wolfenbüttel; Novello, London, 1959, 10s.)

Thirty *Chansons for three and four voices from Attaingnant's Collections*, ed. by Albert Seay. 'Collegium Musicum', No. 2. (Department of Music, Yale University, 1960.)

It is rather surprising to discover that, in spite of Expert's pioneer work with the 23 volumes of 'Les Maîtres musiciens de la Renaissance française', and the eight volumes of his 'Florilège du concert vocal de la Renaissance', only 59 out of a total of 287 polyphonic *chansons* by Janequin have been published in modern editions. Moreover, these tend to give a rather one-sided picture of the composer's output, since the stress has been first and foremost on the programme *chansons* such as 'La Bataille de Marignan' and 'Le Chant des oiseaux' and then on the sentimental type of *chanson*. For obvious reasons the *chansons* with obscene texts have been neglected, in spite of the infectious gaiety and life of the music. Albert Seay has therefore stressed this element in his selection, and rightly so, for these compositions are both historically interesting and musically effective. It is a pity the German translations had to be bowdlerized to the extent that *cocu* is translated 'cuckoo', even if some of the original texts are a little shocking. Imitation predominates in these songs, often with the rapid staccato *parlando* rhythms which we know well from Passereau's 'Il est bel et bon'. The first piece 'Ung petit coup' is typical with its close imitation and rapid quaver passages, although the grouping of voices in pairs is not so frequent in the French *chanson*. Only one piece has the triple rhythms so reminiscent of the well-known 'Ce mois de mai', namely a trochaic movement with anacrusis. The other pieces are in the typical 4/4 bar which characterizes the sixteenth-century French *chanson*.

The editorial technique is good and perhaps all the better for not being

too radical. The original notation is reduced by a half in the modern transcriptions, while the original clefs, key signatures and first note of each part are given before each piece begins. The use of the *Mensurstrich* instead of the conventional bar-line is generally admitted in pieces of the present type, where a fairly straightforward rhythm predominates, only occasionally interrupted by syncopations. The modern clefs adopted are the treble violin clef with or without an 8 beneath and the bass F clef. The alto part, according to whether it may be high or low, sometimes has the octave transposition and sometimes not, but the editor's usage is consistent; in other words, if a treble clef with an 8 below it appears in the first bar, it occurs throughout the piece. One questions the absence of all accents and even apostrophes in the French texts. If 'pensée' does not need an acute accent, surely 'm'asseure' should have the apostrophe. Actual transpositions of a complete piece only occur in three cases: these works are all transposed a tone up, although the introduction suggests that one of these is transposed down a tone. *Musica ficta* is inserted with exemplary moderation, but I am glad to see that it is not neglected. Changes of mensuration do not occur often in these pieces, but I should personally prefer to have the odd half bar 33 in 'Fyez vous y' smoothed out. Instead of having a 3 bar on 'foule' in the prevailing $\frac{3}{4}$, I would have a $\frac{3}{4}$ bar at 'agitée' followed by two $\frac{3}{4}$ bars, which undoubtedly fit the textual and musical rhythm best. The following six crotchets in \mathbb{C} might well be divided into three bars of two beats each.

Dr. Seay's interest in Attaingnant's publications has led him to provide us with a further volume of *chansons* by various composers in the Yale 'Collegium Musicum' series. There are four three-voice and 26 four-voice works, of which 13 are anonymous and a few are by such little-known composers as Ysore, Jean Dubois and Roquelay. Janequin and Claudin de Sermisy are represented by three works each, Certon by two. The edition is based on 14 anthologies dating from 1528 to 1543. The three-part pieces belong to the same period as the songs in the so-called 'Chansonnier de Françoise' (British Museum, Harley 5242). Févin seems to be the main representative of this type of *chanson*, which is imitative but relatively simple in texture. The texts hark back to the fifteenth century. The four-voice *chansons* fall generally under the categories mentioned in connection with the Janequin edition. Most of the pieces are again in the typical $\frac{4}{4}$ time with \mathbb{C} clef, but there are occasional examples of triple time, e.g. the anonymous 'Oui de beaux', whose first eight bars are in *tempus perfectum diminutum*. The last *chanson* in the book, 'Vion, viette' by Claudin de Sermisy, has a similar opening, though here the mensuration sign is O over 3 instead of the typical circle with a vertical line through it. The last five bars of this piece, which is predominantly in $\frac{4}{4}$ time, introduce triplets, namely three crotchets instead of the previous two in a half-bar. The anonymous 'Pauvre cœur' is interesting on account of its use of a kind of varied refrain at the end of each half of the composition. In the first half there are merely four bars in triple time as against the seven in the second half: in fact the refrain in the second half of the composition is much more extensive altogether. It begins with antiphonal dialogue between the upper and lower pairs of voices, then comes a homophonic section in $\frac{4}{4}$ followed by the same music in triple time. Naturally, since there are

three notes instead of four to a bar, the accents fall on different notes, at least after the first two bars.

The list of sources and editorial remarks in this volume appear at the end after the compositions. The editorial technique is somewhat different from the Janequin volume: for instance, normal bar-lines are used and syncopated notes tied over in the modern way. Also all the notes belonging to one syllable are indicated by a slur, while this was done in the other book by having a horizontal line following the text syllable in question. The music in the present collection is very neatly copied by hand with the text in typescript. Unfortunately this has sometimes resulted in certain words having to be written a line lower than they should be, where staccato declamation makes it necessary to have rather a large number of syllables in a bar. Broken ties, i.e. ties made up of dotted lines, are used very infrequently to show that in the original edition the two notes were separate. Ties were not used in the sixteenth century, hence certain rhythmic values could only be shown by the juxtaposition of two unison notes of different value. Coloration is indicated here by a cross above the note, ligatures by the usual square brackets. The editor's only remark about added accidentals is the following: "*Musica ficta* has been added above the appropriate notes". This laconic comment may be correct in the majority of cases, and Dr. Seay is very sparing with his *ficta*, but one wonders whether all the E \flat 's are necessary, e.g., in bar 16 of Willaert's 'A l'aventure', where the progression E-D-C has both E \flat and C \sharp . Another example is the E in the ninth bar from the end of 'Pauvre cœur'. Incidentally, the E in the bass of the piano reduction should be a G here. On the other hand, the *ficta* E \flat in the bass vocal part four bars from the end has obviously been forgotten, since it appears in the piano reduction. This edition, by the way, contains no bar numbers, which I feel is unfortunate. The texts are generally modernized with all modern accents—acute, grave and circumflex, and of course the apostrophe is present.

To sum up, the two new volumes present a useful and carefully edited addition to this important repertory, which is still too little known in this country, and whet our appetite for Dr. Seay's promised edition of the Attainnant *chansons* for keyboard (1531).

G. R.

PIANO SOLO

Edwards, Stewart Hylton, *Two Aquarelles. Variations on an African Theme.* (Augener, London, 1960, 4s. 6d. each.)

Farkas, Ferenc, *Ballade. Correspondances. Hybrids.* (Mills Music, London, 1960, 7s. 6d., 10s. 6d. & 10s. 6d.)

Lang, Walter, *II. Sonate, Op. 70.* (Universal Edition, Zürich, 1959, 10s.)

Malipiero, G. F., *Cinque studi per domani.* (Universal Edition, Vienna, 1959, 6s. 9d.)

Roberts, Mervyn, *Summer's Day.* (Augener, London, 1960, 3s. 6d.)

Both 'Aquarelles' use the same figuration and slipping sequences of harmony. The melodic content is slight and the music is gentle and undemanding. In the second the incessant returns to the tonic (presumably part of the structure) are offset by bigger dynamic climaxes in effective instrumental style. In the 'Variations' the theme, though it has a certain

hypnotic beauty, is far too repetitious and limited in range to suggest its own development, and consequently the composer cannot avoid an impression of arbitrariness in the way it is put through some rather thin Western hoops. On the evidence of the short and colourful pieces in his two suites Farkas could without insult be called a tonal serialist, since he is at pains to write unambiguous endings and to use plenty of thirds in his row. Indeed the pieces disarmingly called 'Hybrids' could well be used in a 'serialism without tears' lecture, being clear in outline, easy to play and strongly characterized. The 'Ballade' is more extended and not apparently serial. It builds up to a satisfying climax and is well written and not difficult.

Walter Lang's second piano sonata makes much of busy *martellato* rhythms but they do not hide a romantic heart—and one still in enthusiastic love with the sound of the piano. It cannot be said that the music has strong individuality, but it is well made, colourful and direct of speech. It is not excessively difficult. Malipiero's studies are dated 1959, but one cannot help thinking that the tomorrow to which he addressed them happened about fifty years ago. They show a colourful keyboard style, but the musical content seems mannered and slight. 'Summer's Day' is written in a very luscious harmonic style and it uses well-tried pianistic textures. But there is little character to the music, partly because the phrase-lengths are of a somewhat sleepy regularity. I. K.

TWO PIANOS

Bartók, Béla, *Suite*, Op. 4b. (Boosey & Hawkes, London, 1960.)

Baur, Jürg, *Konzertante Musik*, for piano and orchestra. Arrangement for two pianos by the composer. (Breitkopf & Härtel, Wiesbaden, 1960, 18s.)

Carmichael, John, *Bahama Rumba*. (Augener, London, 1960, 4s. 6d.)

Zafred, Mario, *Concerto* for piano and orchestra. Arrangement for two pianos by Adelchi Amisano. (Ricordi, Milan, 1960, 12s. 6d.)

The Bartók suite is a version of his early Second Suite for orchestra (1905-07), which he made for his two-piano concerts with his wife in America in 1942. For these performances he changed the title to 'Four Pieces' and added a title to each movement (*Serenata*, *Allegro Diabolico*, *Scena della Puszta*, *Per finire*). The publishers have given these individual titles, but not unreasonably have retained the original title 'Suite'. Bartók's subsequent revision of the orchestral version of the suite, incorporating some cuts made for the two-piano version, is now explained.

The concerto by Zafred is a not unattractive piece in a fairly heavy-weight neo-classical idiom. There is no great abundance of thematic ideas, and those that there are are not remarkable, but he spins them out resourcefully and stops in time. Baur's piece has still fewer ideas, to which he tries to give substance by means of heavy percussive dissonances that have no musical point and sound repellent. John Carmichael is brave to challenge Arthur Benjamin's minor classic, but has a similar talent for this sort of thing and gets away with it. C. M.

SOLO SONGS

- Britten, Benjamin, *Folksong Arrangements*. Vol. 4. *Moore's Irish Melodies*. (Boosey & Hawkes, London, 1960, 9s. 6d.)
- Cooke, Arnold, *Three Songs of Innocence*, for soprano, clarinet & piano. (Oxford University Press, 1960, 7s. 6d.)
- Hellenica *Tragoudia* (*Mélodies grecques*). (Universal Edition, Vienna, 1960, 22s.)
- Persichetti, Vincent, *Harmonium*. Song cycle. (Elkan-Vogel, Philadelphia; United Music Publishers, London, 1959, \$ 6.00.)
- Vaughan Williams, R., *Four Last Songs*. (Oxford University Press, 1960, 7s. 6d.)
- Walton, William, *Anon. in Love*, for tenor and guitar. (Oxford University Press, 1960.)
- Wordsworth, William, *Childhood Visions*, Op. 56. (Lengnick, London, 1960, 5s.)

As with previous volumes, Britten's arrangements are really a re-creation in striking but not extravagant terms of the hard core of the songs' emotions before the drawing-room has done its damage. Thus the swift sword of Erin glitters again, the minstrel boy sets off with defiant twangs (not always four in a bar either) and the last rose of summer is given an accompaniment which matches the unsentimental, even bleak, words. Of the quieter songs, 'How sweet the answer echo makes' and 'At the mid hour of night' are two famous ones brought to new life by essentially simple devices.

We may not be certain how innocently Blake wrote his 'Songs of Innocence', but there is no doubt that the composer who sets them with his tongue in his cheek is doing something dangerous and detestable. All the greater then is the pleasure evoked by Cooke's settings of 'Piping down the valleys wild' and 'The shepherd', whose euphonious naivety is truly moving. 'The echoing green' is more obviously artful, but all three (if the performers will avoid archness like the plague) are a most happy achievement, and not difficult either.

According to the preface by Fivos Anoyanakis, Greek art music as a national school began only with this century, and the present volume, published by the Union of Greek Composers, is intended as a representative anthology. Its twenty-nine songs are, to an outsider, too diverse in style, scope and intention for generalizations to be either safe or fair. Nor, when eighteen composers are represented with a maximum of two songs each, can one speak of individual styles. The songs, in Greek with French and German translations, contain many varieties of expression which, one gathers, reflect the diversity of elements in Greek folksong, some being syllabic, some containing long and vehement melismas, some relying on an impassioned quasi-recitative somewhat after the style of Moussorgsky. The piano accompaniments range from simple chords to chromatic elaborations of a surprising vehemence. The most notable composer represented is Skalkottas, but if 'concert' songs are sought the pair by Nezeritis are worth noting.

The hour-long cycle of twenty of Wallace Stevens's poems ('Harmonium' being the title of the collection from which they were

chosen) has been set by a composer with an assured technique and a fine ear for the rhythms and linked meanings of the words. The subtle correspondences of some passages with others in different songs, brought to a logical and satisfying conclusion in the recapitulatory final song, together with the excellent characterization of the economical piano part, are proof enough that Persichetti knows his business. Yet in reading this long work one found oneself wishing that the music, and in particular the vocal line, were less of a handmaid, however dexterous. Of artistry there is much, of song in the crude sense little. When the voice is allowed to leave its studied declamation, as in the largely canonic no. 19, the effect is of a beautiful flowering, and in no. 17 the composer shows a fine ability to sustain a large design.

It was not to be expected that Vaughan Williams's 'last' songs—fragments of projected cycles—would lead us away to new worlds, but he did not write so much for the solo voice that we can afford to disregard these very characteristic and refined settings of four of his wife's poems. They are not difficult. Although the set by Walton begins with a contemplative song, 'Fain would I change that note', which is at once delicate in its joinery and passionate in its utterance, there is a welcome preponderance of the robust. 'I gave her cakes' certainly ought not to be silenced for lack of a guitar. "We were wondrous merry" indeed when we wrote that. Wordsworth's Blake settings might be held to lack the sheer flow of lyrical melody which the words ought to evoke; but they show a keen ear for the spacing of voices and for atmospheric effect. They call for experienced singers able to cope with 5/8 time, allegretto. The piano part is well fashioned and really adds to the music.

I. K.

VIOLA AND PIANO

Anon. (1700), 3 *Sonatas*, C major, D major, G major, ed. by Renzo Sabatini. (Doblinger, Vienna & Munich, 1960, 7s. 6d. each.)
 Hoddinott, Alun, *Concertino*, for viola and small orchestra. Arrangement for viola and piano. (Oxford University Press, 1960, 12s. 6d.)
 Wood, Hugh, *Variations*. (Universal Edition, London, 1960, 6s. 6d.)

As in other forms of enquiry, one false assumption by the musicologist is almost bound to seek supplementary evidence in another. Sabatini, faced with a set of sonatas by an unknown composer and including three for 'tenor', seems to have decided on stylistic grounds (he offers no other) to assign them to the year 1700. He was then compelled to hazard a guess as to what sort of tenor would have been used, and decided (cautiously enough) that it must have been some instrument between the *viola da gamba* and the *viola da braccio* and similar in range and tone to the modern viola. It might seem reasonable for him to have tried to trace this volume "of an English collector" in England; had he done so he would have found it to be the work of William Flackton of Canterbury. He would thus have been able to correct his date from 1700 to 1770, and to delete his claim to have provided the first modern edition, since Schott's issued two (Nos. 3 and 1) of the present three sonatas in 1942 and 1954, edited by Walter Bergmann. Hypotheses as to the instrument intended would also

have been rendered superfluous by a reading of Flackton's preface, in which he wrote: "These Solos for a Tenor Violin are intended to shew that Instrument in a more conspicous Manner than it has hitherto been accustomed". He hoped that his pioneering might "be productive of other Works of this kind from more able Hands, and establish a higher Veneration and Taste for this excellent, tho' too much neglected Instrument". As these hopes were not to be fulfilled in any measure before the present century, violists should be glad of these genial sonatas in a modern edition—or even two. However, Sabatini's is inferior to Bergmann's in its omission of the composer's meticulous figuring, its octave-lower transpositions of the bass line in the cause of pianistic sonority, its failure to show the viola line before editing, and its shameless and entirely unacknowledged transpositions of this to a higher octave in a bid for brilliance that reaches remarkable heights in a demisemiquaver variation of the C major sonata's minuet composed, with Kreislerian modesty, by Mr. Sabatini. It must be added in fairness to the new edition that it includes the original bass line (but not its figuring) in separate cello parts, and, of course, it costs more.

Alun Hoddinott's concertino was originally accompanied by small orchestra, a type of score which depends so much on distribution of instrumental colour in the harmony as to lose a great part of its meaning in a piano reduction. The impression of this version is of a rather drab harmonic uniformity (only in the finale is this excellently converted into unity). Chord movements are well regulated, yet their outcome lacks achievement when it is in sounds of neither greater nor lesser degree of dissonance. This is not to demand Hindemithian regulation and its imposition of a concept of tonality from which the composer seems determined to escape. Earlier escapes have often produced this greyish fabric, but pieces like Schönberg's Op. 11 are animated by an intense thematic activity while here the orchestral material seems too often self-effacing. As a result the solo line that is the main channel for the concerto's forward motion sounds as though it were conceived first and found to be too explicit in its tonal assertions. It is difficult to feel in the first movement that the viola's restatement around G Phrygian represents a logical counterpull to what it originally expounded a seventh higher. After a brittle but effectively virtuosic scherzo, the finale builds up an arched structure (*adagio* to *allegro* and back) that is unified, not only by its F# *idée fixe*, but by a definitive chord movement from which the later sections derive as variations. Only the returns of its widest chord, an expansion of the basic aggregate of alternate perfect and augmented fourths, seem wrongly judged in their conversion into a tonal assertion (the bass note is flattened to produce perfect fifth and octave) which contradicts the otherwise allusive approach.

Hugh Wood's variations are apparently much more tenuous in their tonal links, yet contrive to reach their final cadence in a last statement of the theme above a pointedly orthodox progression to C minor—and still more dangerous, an orthodox chromatic progression. Furthermore the viola's final B \flat is resolved *via* considerable octave transposition into the piano's following final C, so that not only is there a clear affirmation of centre but a suggestion that the major sevenths which dominate the whole

work are ultimately dissonances that imply motion. And it is this sense of tension bracing the dissonances that has sustained the earlier variations through an admirable sequence of contrasted moods and of textures that have learnt from, yet do not ape, the best models of twelve-note music. As the division of interest is punctilious and neither part is beyond the hopes of talented amateurs, this work ought to be taken up with enthusiasm.

P. A. E.

VIOLIN AND HARPSICHORD

Schmelzer, Johann Heinrich, *Sonatae Unarum Fidium*, ed. by Friedrich Cerha. 2 books. (Universal Edition, Vienna, 1960, 14s. each.)

It is fitting that the 'Wiener Urtext Ausgabe' should find a place among its first issues, not only for Bach, Mozart and Beethoven, but for a truly Viennese master, Johann Heinrich Schmelzer. We are promised editions of Viennese early classical and Biedermeier sonatas, of Schubert's piano music, and of works by many composers with more debatable claims on Vienna, among them Heinrich Biber. Largely due to his 'Mystery' (or 'Rosary') sonatas (c. 1674), Biber has acquired a prestige that Schmelzer has never enjoyed. The present edition of the older man's 1664 violin sonatas may do something, if not to redress the balance, at least to clarify what his disciple owed to his example.

Though Biber's multiple stops and the *scordatura* which facilitated them had no place in Schmelzer's equipment, Schmelzer's peculiar wealth of imaginative violin figuration is often echoed in Biber. This art of developing fantasy is often anchored to a ground, but the editor surely makes too much of the link with Biber's celebrated passacaglia: in that *tour de force* a solo violin must provide its own groundwork, so that polyphony and pseudo-polyphony are its vital concern. Schmelzer's divisions are elaborate descanting on the continuo's ground, and their whole style of figuration is vastly indebted to the art of the division viol, and hence ultimately to English models. Eleven years earlier, William Young, an admirable exponent of division technique, had published a set of sonatas at Innsbruck; but still more conclusive evidence is provided by Schmelzer's own sonatas for violin, gamba and continuo in British Museum, Add. 31,423, where we witness the transfer of favourite patterns of the virtuoso violist to the violinist. These trio sonatas (owing very little indeed to Italian example) also show Schmelzer's powers of construction more impressively than does the 1664 set, for the exchange and contrapuntal integration of material by two soloists offer far more scope for progressive extension. Solo sonatas may compensate for this in a reliance on dance symmetries, but Schmelzer has little inclination towards this: indeed, his only use of dance titles appears in the course of a vast treatment of the descending tetrachord ground (neatly rephrased from bar 2-3-4 back to 1 in the sarabande). Though some of the sonatas without division sections lack formal definition, Schmelzer is capable of the contrast so arresting as to draw everything into relation around it: in the A major sonata F major is suddenly asserted in a long rhapsodic recitative, and still flatter regions are touched on before the dominant of D minor is recognized

as a serviceable tonic for the final section. Violinists who are alive to the dramatic potentialities of such incidents and who welcome brilliantly idiomatic style should find much satisfaction in this set.

The standard of editing augurs well for the whole series. Even the *Urtext* tag has some meaning when only a single printed edition is known and this is reproduced without tampering: the erratic (but not fortuitous) barring and the groupings of the original text are preserved in the score. In the violin part the editorial phrasing, mainly of demisemiquaver groups, is entirely plausible, and bowing and fingering are reduced to a helpful minimum. The keyboard part shows the degree of intelligent participation that a contemporary harpsichordist might have shown, stopping short of the improbable omniscience that contrives an endless stream of imitative chatter, and in its few solo bars the harpsichord's rhapsodizing is wholly in the style of the period. By printing his report on a loose sheet the editor eases comparison with the score.

P. A. E.

VIOLIN AND PIANO

Duke, Vernon, *Sonata*, D major. (Ricordi, New York, 1960, 30s.)

Milner, Arthur, *Aquarelle*. (Augener, London, 1960, 3s. 6d.)

Schuman, William, *Concerto*. Piano reduction. (Merion Music, Bryn Mawr; Universal Edition, London, 1960, 30s.)

Arthur Milner's 'Aquarelle' is an unpretentious ternary piece, slightly forced at its first transition but otherwise smooth and always clean of texture; though the fluctuation between a French fluidity and an English-pastoral squareness of harmony is unobtrusive, the Waltonian false relation is too obviously the peak of its vocabulary to bear five hearings. Discrepancies of style far more jarring are the dominant impression of Vernon Duke's sonata: orthodox progression and parallelism, tortuous harmonies and the pseudo-sophisticated pseudo-naivety that rejoices in the slightly dislocated obvious, all jostle together with a prodigality reminiscent of Prokofiev but without his talent for assimilation. Texturally the middle movement strikes the best balance; in the finale the violin is worked hard to combat fistfuls of piano chords too obese for the medium. William Schuman's is a far more disciplined style, and his concerto has reached this final version after two revisions. The soloist's opening statement is a powerfully logical intensification, sixty bars long, of the intervallic ideas laid out in its opening bars; orchestral background is restricted to major-minor chords and simple scalar counterpoints. The subsequent use of the major-minor ambiguity in a rather mechanical linear form seems at first to belie the grand scale of the opening, but it is mere transition to a tutti counterstatement that eventually recedes into the soloist's second subject, a simple texture with beautifully judged appoggiatura tensions but overliteral in its repetitions. Development culminating in the cadenza is followed by economical restatement that begins by conflating snatches of B and A in a new connected statement, and then puts the transition idea to new use as the germ from which an animated final section grows. A similar ingenuity is apparent in the evolution of the other movement from

a motive heard first as a ponderous introductory brass signal, and then explored in a succession of textures, rhapsodic flights for the soloist, a scherzo-fugato for the orchestra, a dance in dialogue, and so on. The appearance of the first-movement theme as a punctuation mark (before the final section returns to the motive with frenetic insistence) emphasizes the inferiority of the later idea, but the sectional structure is handled with a fine sense of purpose.

P. A. E.

VOICE AND ORCHESTRA

Malipiero, G. F., *L'Asino d'oro*. 'Rappresentazione da concerto' for baritone and orchestra. Miniature score. *Preludio e morte di Macbeth*, for baritone and orchestra. Miniature score. (Ricordi, Milan, 1959, 22s. 6d. & 12s. 6d.)

Maw, Nicholas, *Nocturne*, for mezzo-soprano and chamber orchestra. Score (facsimile). (Chester, London, 1960.)

Gian Francesco Malipiero is a composer whose work is little known in England. The two works under review show him not, it is true, as a great master but as a skilful and imaginative musician whose work merits our respectful attention. The 'Golden Ass' is vividly scored, if in a somewhat heavy and old-fashioned manner; the vocal part resembles Straussian recitative, while the idiom is in general chromatic and dissonant, sometimes perversely so, but everywhere giving evidence of a lively invention. The 'Prelude and Death of Macbeth' is similar in idiom, though not in mood. It might perhaps sound more pretentious than solemn, for the rhythms appear slightly stiff and the harmony awkward; but this may merely be a visual impression which a good performance would banish.

Nicholas Maw's 'Nocturne' was first performed at the Cheltenham Festival last year. It is easy to see why it was so well received. The settings of the four poems (by Stephen Spender, Alun Lewis, Herbert Read and W. H. Auden) are sensitive to the rhythm and meaning of the words, while the instrumental writing is extremely varied, imaginative, often delicate and always apposite.

R. J. D.

WIND ENSEMBLE

Haydn, Joseph, *Divertimento*, D major, for 2 oboes, 2 bassoons and 2 horns, ed. by H. C. Robbins Landon. Score and parts. (Doblinger, Vienna & Munich; Universal Edition, London, 1959, 8s. 6d.)

Six players looking for something to perform in the open air might do worse than acquire this cheerful little work, which apparently dates from about 1760. As might be expected, it depends to a large extent on familiar formulas, and the minuets in particular are disappointing to anyone who knows Haydn's mature style. However it all hangs nicely together and is excellent for its purpose.

J. A. W.

CORRESPONDENCE

To the Editor of 'Music & Letters'

AN OLD ENGLISH SONG

Sir,

Have your readers any information regarding the song 'The world turned upside down'? This is the tune British and German army musicians played at Yorktown, Virginia when Lord Cornwallis's army surrendered in 1781. The song seems also to be known by the title 'When the King enjoys his own again'. It is found in Chappell's 'Old English Popular Music' (1893) and in 'The Scottish Students Song Book' (1897). Much confusion exists concerning this music, and we are endeavouring to clear it up to some extent. It is important to the Park story here, and we need all the data that we can assemble. Any information you could supply would be most helpful.

United States Department of the Interior, JOHN B. MITCHELL.
National Park Service,
Colonial National Historical Park,
Yorktown, Virginia.
22 November 1960.

'BERNARD SHAW'S SISTER'

Sir,

The review of the above in the October issue of *Music & Letters* calls for a reply by the author. Your reviewer opens by saying: "Dr. Farmer protests too much: he is also repetitious". To the meanest observer 'protesting' must be a *desideratum*, in view of the book's sub-title 'A New Angle on G. B. S.', and I warned readers that the angle would be fairly acute. Therefore 'protesting' had to be both *forte* and *dal segno*, so that worshippers at the shrine of St. Bernard of Ayot St. Lawrence would be compelled to hearken because of my iteration. I fully endorse those instructions on bottles of lotion to 'rub it in well'. As so few people read prefaces nowadays, I was compelled to discuss questions at length in my introduction which had already been indicated in the preface. 'Damnable iteration' has this virtue: one can never stress the truth too often, especially to those who wear blinkers lest they see the whip. J. A. W. charges me with 'overstating' my case. I submit that I am the best judge of how I state my case, although I certainly agree with Cervantes that one can have too much of a good thing. But the fact is that it still remains 'a good thing'. J. A. W. holds the opinion that I write "in a style which can descend to expressions like 'the erstwhile sage of Ayot St. Lawrence'". Perhaps your reviewer will have the courage to tell us why 'descend'. In any case, the style is my own. "Is it not lawful for me to do what I will with my own?"

On the other hand your reviewer does throw some crumbs when he

says: "For anyone who can stomach these obstacles, his account of Lucy Carr Shaw is fascinating". But he imagines it to be "an odd opinion" that I should state that at Camberwell Grove "the surroundings in the new locality . . . were scarcely consonant with so febrile a constitution" as Lucy's. He bases his reason for disagreement on the fact that, from his personal knowledge of the locality, it was "a quiet backwater" at that time. Who stated otherwise? I also knew the district from personal knowledge before J. A. W. was born, and Lucy Shaw, in her first letter from her house there, actually mentions "a really nice garden, and plenty of dogs all round that never leave off talking to each other, and a fearful pack of wild ducks, all contributing to my peace and comfort (I don't think)". That it was considered "off the map" may appear to be "a little quaint" to J. A. W. but it was perfectly true, so far as Lucy's visitors were concerned, as both Lucy and her friends admitted. Even I, living at Charlton, found it difficult of access. Finally, when I wrote the word 'febrile' of Lucy's constitution, I meant 'febrile' in its etymological significance, since she had long been suffering from an intermittent fever.

The Library,

The University,
Glasgow, W.2.

1 December 1960.

HENRY G. FARMER.

THE CARVER CHOIR-BOOK

Sir,

Mr. Elliott, in his article 'The Carver Choir-Book' (*Music & Letters*, October 1960), says of this manuscript that "no adequate account has so far appeared". May I point out that my detailed study and inventory of this source was published in *Musica Disciplina*, xiii (1959), pp. 155-167?

41 Blenheim Park Road,
South Croydon, Surrey.

DENIS STEVENS.

3 December 1960.

AN INTRODUCTION TO BACH

Sir,

I was pleased to see Professor Ivor Keys's appreciation of my work in his review of my Bach volumes in your October issue, and of the task involved in presenting the foundations of Bach performance. However, I should like to take this opportunity of pointing out that the title—'An Introduction to Bach Performance'—is pertinent in discussing the purpose and aims of these volumes, and in such a work certain ideas are implicit and not everything can be explicitly stated. For instance, Professor Keys claims that only four of the fourteen compositions are certainly by Bach. I cannot agree with this unqualified comment. He mentions the possibility of Carl Philipp Emanuel Bach having composed one of the works. A good number of composers come to my mind who may have originally composed several of the works, and indeed there is quite a choice, since Bach copied and derived from many whose styles are known to us. We are all well aware that Bach continually took works of other composers as well as

his own, re-wrote them completely, revised, re-arranged, or put his own touch to them in some way. We are certain on the whole that most of the large collections of masterworks such as the 'Well-Tempered Clavier', the Suites, Partitas, are original, but even in these there are important instances, whole movements in fact, of derivation from other composers. There is no doubt that every performer and scholar of any distinction today is extremely careful to select works which are sure to have originated from the composer himself; however, unless every manuscript of Bach and of the compositions of his contemporaries is re-discovered, a good many of the smaller compositions can never be authenticated with complete certainty. Moreover, our concern about unadulterated originality is a contemporary one: Bach and his contemporaries did not worry very much over it.

For the purpose of these volumes, in which I have selected the works with great care in order to introduce the student to the varied types of forms and structures which Bach employed in his extended masterworks, each of the fourteen compositions presents an indispensable facet of Bach's forms and the varied requirements for performance. I believe, for instance, that the fantasia in G minor was not originally Bach's material, but its form is a very deep prototype of his own extended toccatas. Of the fourteen works in the three volumes this work may contain the smallest impress of Bach's own mind upon it and therefore I choose it as an example here. But it is the best introduction to learning the skeletal structure so magnificently developed in later original toccata or fantasia and fugue types. I did not choose any of the suites from the well-known collections because they are too demanding for the student at this point, and a selection of movements from them would have destroyed the quality of the larger suite form. While Bach's capacity to maintain his unique level was superior to that of perhaps any other composer before or since, some of Bach's shorter and, particularly, earlier works do not always measure up to the standard we associate with his name. For instance, I find four movements of the 'Capriccio on a Departing Brother' far below his general level, and these could easily be attributed to several of his lesser contemporaries, though in fact this is a work of his early years. To have explicitly stated every derivation and to have discussed every absolutely authenticated movement in each composition would have required a large work in itself and it is not possible to write musicological essays on every aspect of one's work within the limitations of a stated task. The essay on manuscripts and editions in Vol. 3 introduces the student to the general problems involved in authentication of manuscripts. The finer points known by specialists in the field must be deduced and understood in their context by the initiated.

The small points regarding the realization of two ornaments in the *Applicatio* is readily explained. The chromaticism which Ivor Keys regrets is Bach's own as shown in the unrealized original on the opposite page of my realized version. And the ornament realized "on the wrong note altogether" is placed in the way it is because to realize this ornament literally would be to create parallel fourths of the worst and most avoided type twice, on the first and second beats in the bar. Contrapuntal and harmonic considerations must be taken into account as well as the note

pattern indicated by the symbol. This I emphasize throughout my essays on ornamentation as well as in the detailed reasons I give later on regarding realizations of specific ornaments. In this first little piece I did not elaborate my reasons, because to be understood they require more knowledge and experience than the average player would have at this very early stage. A study of Bach must be taken step by step for the very reason that it involves so many fields of knowledge and so many specialized aspects which can only cause chaotic confusion to the student not yet ready for them.

13 December 1960.

ROSALYN TURECK.

MORLEY AND THE CATHOLICS

Sir,

Dr. Frank Ll. Harrison's letter in the January number of *Music & Letters* presents new light on Morley's biography which demands some modification of the dates of composition which I had earlier suggested for his manuscript motets. Even bearing in mind that Byrd remained a Roman Catholic while occupying high office in the English Church, I doubt, by what we may deduce of Morley's character from his known actions, that he was made of that strong idealistic fibre which would have enabled him to maintain religious convictions which would have been a hindrance to promotion within the English Church. Once in the professional musical life of that Church, I imagine his Roman Catholicism would have quickly succumbed. Now that we may associate Morley with Norwich, it would be interesting to know whether any record is extant of his having dealings with recusants in that part of England.

The biographical blank in his earlier period of musical creativity, which I had assumed to be his Roman Catholic phase, is now reduced by nearly one half (1576-82); but there is still no reason why the manuscript motets should not have been written during this shorter time. Admittedly the two six-voice motets would have been a very remarkable achievement for a man of 25 or 26, though no more startling, perhaps, than some of Weelkes's madrigals. If Morley was capable of this standard at such an early age, the musical decline of his later years is the more tragic.

This new information would also seem to disprove conclusively the possible identification, which I had earlier suggested, of the composer with a Thomas Morley who objected to two gentlemen in election for the office of Sheriff of Worcestershire in 1586 (see *Monthly Musical Record*, March-April 1959, p. 58). I am not very surprised, since the suggestions on this were very speculative indeed. Dr. Harrison's evidence does not, of course, invalidate any of my other suggestions concerning Morley's Roman Catholicism.

Music Library,
University of London,
Senate House,
Malet Street, W.C.1.
13 January 1961.

DAVID BROWN.

BOOKS RECEIVED

- Blockflöten-Bibliographie.* By Hugo Alker. 'Biblos-Schriften', Bd. 27. pp. 96. (Universitätsbibliothek, Vienna, 1960.)
- Schütz-Werke-Verzeichnis. Kleine Ausgabe.* Ed. by Werner Bittinger. pp. xxxi + 191. (Bärenreiter, Cassel & Basel; Novello, London, 1960, 16s.)
A concise catalogue, intended as an interim publication until the publication of a detailed catalogue on the completion of the new *Gesamtausgabe*.
- The British Journal of Aesthetics*, Vol. I, No. 1. pp. 32. (The British Society of Aesthetics, Birkbeck College, London, 1960, 5s. 6d.)
- L'Imbroglia des modes.* By Jacques Chailley. pp. 92. (Leduc, Paris; United Music Publishers, London, 1960, 23s. 6d.)
- The Music of Spain.* By Gilbert Chase. 2nd edition. pp. 383. (Dover Publications, 1959, \$1.85.)
A revised reprint of the edition of 1941, with a supplementary chapter (21 pp.) on 'Spanish Music since 1941'.
- Musical Boxes: A History and an Appreciation.* By John E. T. Clark. 3rd edition. pp. 264. (Allen & Unwin, London, 42s.)
A reprint of the second edition of 1952.
- The Oxford School Harmony Course, Book II.* By James Denny. pp. ix + 140. (Oxford University Press, 1961, 16s.)
- Technique de la musique atonale.* By Julien Falk. pp. 28. (Leduc, Paris; United Music Publishers, London, 1959, 10s.)
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- Journal of the International Folk Music Council*, Vol. XIII. pp. viii + 151. (Heffer, Cambridge, 1961, £1.)
- On Studying Singing.* By Sergius Kagen. pp. 119. (Dover Publications, New York, 1960, \$1.25.)
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- The Singer of Tales.* By Albert B. Lord. pp. xv + 309. (Harvard University Press, Cambridge, Mass.; Oxford University Press, 1960, 35s.)
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A reprint of the selection first published in 1948.
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- J. S. Bach*. By Percy M. Young. pp. 53. (Boosey & Hawkes, London, 1960, 5s. 6d.)

REVIEWERS

A. H.	Arthur Hutchings
B. W. G. R.	Bernard Rose
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F. W. S.	Frederick Sternfeld
G. R.	Gilbert Reaney
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